THE MUSICAL TIMES

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MIDSUMMER HALF-TERM begins Monday, June 15. Entrance

MIDSUMMER HALF-TERM begins Monday, June 20.

Examination, Wednesday, June 20, at 3.

FORTNIGHTLY CONCERTS, Saturdays, June 13 and 27, at 8.

ORCHESTRAL CONCERT, at Queen's Hall, Friday, June 26, at 8.

METROPOLITAN EXAMINATION for LICENTIATESHIP (L.R.A.M.). Last day for entry for September Examination, June 30.

Prospectus, Entrance Forms, and all further information of F. W. RENAUT, Secretary.

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MIDSUMMER HALF-TERM will commence on Thursday, une 18. Syllabus and official Entry Forms may be obtained from FRANK POWNALL, Registrar.

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The next F.R.C.O. Examination begins on July 13, 1903. The Solo-Playing Tests are:—Fantasia and Toccata in D minor, C. V. Stanford (Houghton & Co.). Choral Prelude in 68 time in G major, "Allein Gott in der Höh sei Ehr'," Bach (Peters, Vol. 6, p. 12) (Novello & Co.; Augener & Co.). Fugue on the name of Bach, No. 2, Schumann (Novello & Co.; Augener & Co.).

The A.R.C.O. Examination begins on July 20.

All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 25; ASSOCIATE-SHIP by June 20. In the case of NEW MEMBERS, proposal forms duly filled up must be sent in before June 10. No names will be entered after the above dates.

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TUESDAY, June 23, at 2 o'clock, "MESSIAH."

THURSDAY, June 25, at 2 o'clock, SELECTION.

SATURDAY, JUNE 27, at 2 o'clock, "ISRAEL IN EGYPT."

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Madame CLARA SAMUELL and Madame ELLA RUSSELL.
Madame CLARA BUTT.
Mr. BEN DAVIES, Mr. JOHN COATES, and Mr. CHARLES
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RECENT PRESS NOTICES HUDDERSFIELD CHORAL SOCIETY

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"Mr. Samuel Masters sang the tenor solo music very correctly. He gave a very accurate, tasteful, and well-phrased interpretation of that exacting but beautiful song, 'Onaway! awake, beloved.'"—Huddersfield Examiner, March 7, 1903.

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"Judas Maccareus." "A feature of the concert was the singing of Mr. Samuel Masters, who was in splendid voice and surpassed all his previous triumphs. He sang the most difficult and florid passages with perfect ease, strict regard to time, and well-judged expression. The reception which followed his rendering of the beautiful air, 'How vain is man,' which, by the way, is usually omitted, was flattering in the extreme. Mr. Masters also gave 'Sound an alarm' in stirring style, and had encores been permitted he would certainly have had to respond."—Staffordshive Advertiser, April 4, 1903.

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"Messiah" (Cheltenham).—Musical Festival Society.—

"The most completely successful of the soloists was Mr. Robert Radford, who sang with perfect ease and well-sustained power the elaborate and florid bass music. He gave a splendid rendering of 'Why do the nations,' but his most brilliant achievement was "The trumpet shall sound,' the obbligato to which was flawlessly played by Mr. Solomon."—Cheltenham Chronicle, April, 1903.

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(See page 422.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1903.

TRINITY COLLEGE, CAMBRIDGE.

Not the least interesting incident in the eventful reign of Henry VIII. was the foundation by that monarch of Trinity College, Cambridge, in the year 1546. Various foundations of earlier date-King's Hall, founded by Edward III. in the carved woodwork of the screen are striking 1336, Michael House, dating from 1323, Physwick's Hostel, and some minor hostels were absorbed into the new College. A sixteenth century plan of the city shows a confused and inconvenient mass of buildings which were reduced into something like order by Thomas Nevile, Master from 1593 to 1615, with the result that the Great Court of Trinity is now 'the fairest site in Cambridge.' The Great Gate is a fine specimen of the gateway-towers characteristic of Cambridge architecture, and moreover it is the first in order of date. The arrangement of a large and a small gate side by side is an unusual feature,

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THE ARMS OF TRINITY COLLEGE.

(From Mr. John Willis Clark's 'Concise Guide to Cambridge.' By permission of the publishers, Messrs. Macmillan and Bowes.)

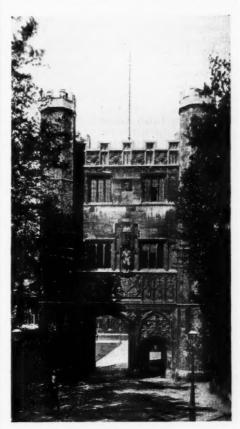
and the flanking turrets give this portal a dignity well befitting the largest college at either of the chief English Universities. The fountain in the centre of the Great Court is a beautiful specimen of Renaissance work, built by Nevile three hundred years ago; it is supplied with water from a field 1,834 yards from the College.

It seems curious that, in so mathematical a University as Cambridge, none of the angles of the Great Court of its chief college should be right-angles, and that no side is of the same length as the side opposite to it; but so extensive is the ground covered by the site that it is not surprising to learn that few Trinity men can run round it while the clock is striking twelve, even although the clock strikes twice, first on the big bell and afterwards on a smaller one. In attempting this feat the swift-footed undergraduate would have to pass under the

of the King, the Visitor of the College, when His Majesty honours Cambridge with his presence; moreover, it serves as the Judge's lodgings. The Master's Lodge was restored by Mr. Beresford-Hope, during the regime of Dr. Whewell, a most distinguished Master of Trinity. His doctrine 'Of the plurality of worlds' was said by an epigrammist to be intended to prove that-

Through all infinity, there was nothing so great as the Master of Trinity

The stately Hall, also built by Nevile, is copied from that of the Middle Temple both in dimensions and ornament. The open roof and



THE GREAT GATE. (Photo by Messrs. Stearn, Cambridge.)

features of this magnificent apartment. end is a music-gallery. In former times the successful prizemen of the year used to be called up to receive their rewards between the courses of the Commemoration Dinner, and we are told that on these occasions 'a band was windows of rooms once occupied by Sir Isaac Newton, Lord Macaulay, and William Makepeace "Rule, Britannia" and "See, the conquering Thackeray. The Master's Lodge (shown in our hero comes" alternately. Those apparently were illustration on p. 373) is also the official residence the only two tunes which the musicians knew.'

The College evidently favoured music in olden times, as among the 'Extraordinarie Charges' in the Senior Bursar's accounts of 1595-6 are these payments:-

· · viijii. Imprimis, for a sett of newe vialls Item for viall strings & mending the Colledge Instrumentes Item for a Sackbutt and the Carriage iiijh.

Beyond the Hall is Nevile's Court, built at the sole expense of Dr. Nevile about 1612 in a florid style of Jacobean architecture. Byron had his rooms, and one of the poet's undergraduate freaks was to clothe with surplices the four statues representing Divinity, Law, Physics, and Mathematics. In this Court is the Library, a noble building designed by Sir Christopher Wren, its general plan evidently being suggested to the great architect by the Library of St. Mark, Venice. On entering the Library one cannot fail to be impressed with its fine proportions,-200 feet long, 42 feet wide, and 37 feet high-the lighting, and the general effect produced by a combination of books, bookcases, and statuary. Every book-lover will endorse the statement that 'a more noble repository of books it would be hard to find.' Wren not only designed the building, but also the arrangement of the bookcases. As he quaintly puts it in a letter explaining his design: 'The disposition of the shelues both along the walls and breaking out from the walls must needes proue very convenient and gracefull, and the best way for the students will be to have a litle square table in each Celle with 2 chaires.' The bookcases, made by a Cambridge carpenter under Wren's supervision, are of Norway oak, and the wreaths of fruit, flowers, and arabesques were carved in lime wood by Grinling Gibbons. The busts which form a striking feature of the room are of former members of the College, Roubiliac contributing no fewer than ten. Thorwaldsen's imposing statue of Lord Byron at once attracts attention. It was refused admission into Westminster Abbey, for which it was intended, and after lying about twelve years in the Custom House the statue ultimately found its way into the Library of Trinity, of which College the author of 'Childe Harold' was one of its most famous students.

It is of course impossible within present limitations even to mention a tithe of the treasures contained in this Library. A choice few only can be referred to. One of the most precious possessions is the Tripartitum Psalterium Eadwini ('The Canterbury Psalter'), circa 1150, in the wooden boards of its original binding. The literature, one is fascinated with the Milton volume measures 18 by 13 inches and contains manuscript volume preserved in the Library. 285 folios. The decorations and illustrations of This most precious book contains the first idea of this manuscript are most magnificent. Each 'Paradise Lost'-not, however, cast in the form Psalm is illustrated by an oblong picture of an epic poem as we now know it, but sketched extending across the page. The figures are drawn with the pen, and the outlines washed with colour, the principal colours used being blue, green, vermilion, and brown; no gold is writing a succession of sacred dramas after

employed. Eadwin the scribe-who furnishes his own portrait at the end of the volume-set out with the intention of originality in his designs; but after the first seven Psalms he seems to have found the task too exacting, and he abandoned it in favour of simpler methods. Indeed, nearly all the illustrations are (most probably) copied from the famous 'Utrecht Psalter,' now believed to have been written in France (near Rheims) in the 9th century.

By the kind permission of the librarian of Trinity College, the Rev. Dr. Sinker, we give on the opposite page a photographic facsimile, specially taken for this article, of the illumination illustrating Psalm cl. The size of the original is about 11 by 6 inches. It will be observed that the full orchestra mentioned in the text of this Pæan Psalm is well represented in the picture. Everything seems to be going at a most vigorous fortissimo. The organ, in the centre, is so much at the 'full' that the blowers. blowing their best, can hardly keep the wind in! The admonitions of the pair of organists to the quartet of blowers may be prompted by rivalry in that they (the organists) do not wish to let the trumpeters, the cymbalists, the lutenists, the harpists and the rest of the players have it all their own way in making a joyful noise. The organ portion of this imaginative design has appeared over and over again, often very badly engraved, in various histories of music and organ treatises, but always separated from its interesting context.

Here is also a vellum Roll of Carols, 6 ft. 7 in. long by 7 inches wide. Its thirteen compositions, of the 15th century, may have been the work of one man, and he John Dunstable. The notation is that known as 'black void,' with triangular-headed notes written on a red fiveline stave. No. 7 is the famous Agincourt Song, which may be assigned to the year of the Battle of Agincourt, 1415. It begins thus:-

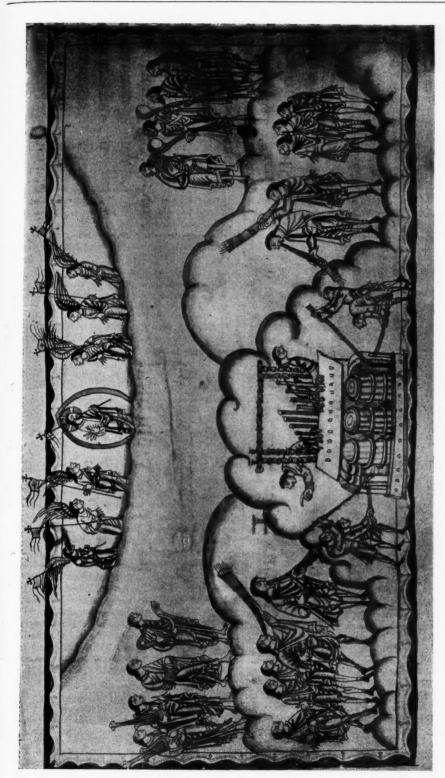
> Deo gracias anglia redde pro victoria.

Our kyng went forth to normandy wyth grace and myth of chyualry. ther God for hym wrouth meruelowsly. Qwerfore yngland may cal and cry.

Deo gracias (etc.).

If the music shows the counterpoint in a very early and rudimentary condition, this specimen is of special value as a link in the history of English creative music.

Turning for the moment from music to



FACSIMILE OF THE ILLUMINATION ILLUSTRATING PSALM CL. FROM THE CANTERBURY PSALTER IN THE LIBRARY OF TRINITY COLLEGE, CAMBRIDGE. Photographed by Messys, Mason and Basèbé, Cambridge.)

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e to ilton cary. ea of form ched the over, a of after the style of the Greek Trilogy. If he had carried out this project, 'Paradise Lost,' 'Adam in Banishment,' and 'The Flood' would have been the three tragedies, and 'Abraham in Egypt' the comedy. But the interest of this Miltonian manuscript by no means ends here. Let us turn to the original of 'Blest pair of Sirens,' now so well-known to English choralists by Sir Hubert Parry's noble setting of those imperishable words. Here is the poem in Milton's own hand! The heading was at first simply 'Song,' the designation 'At a solemn Musick' being an afterthought. The 'trumpet' line, so familiar to us in Handel's musical setting, reached its perfection thus (we give Milton's spelling):—

thire loud * trumpets blow, thire loud symphonie of silver trumpets blow, thire high lifted, loud, arch-angell trumpets blow, thire loud uplifted angel-trumpets blow.

Again, this manuscript leads one to think that Milton's friend 'Harry' Lawes—to adopt the poet's friendly designation of the distinguished musician—was of a humorous disposition. In the initial draft of the well-known sonnet 'To Mr. H. Lawes on his Airs,' we find that Milton, in the first two words of line 5, hovered between 'Thy wit' and 'Thy worth,' with the result that he finally adopted the latter attribute as one appropriate to 'Tuneful Harry.'

Of still greater interest is the last line of this 'immortal verse' of Milton, as exemplified by the pains he took to get just the right expression to one of his most inspired utterances:—

To live with Him, and sing in ever-endlesse light in ever-glorious light

in uneclipsed light
where day dwells without
night
in endlesse morne of light

in cloudlesse birth of light in never-parting light.

He ultimately adopted the fifth alternative. The lesson to be learnt from an examination of this priceless Milton MS. is of the highest possible value to all creative artists.†

Milton was an undergraduate of Christ's College, Cambridge, but Trinity can claim a no less musical poet in Tennyson. Nothing could therefore be more appropriate than that the 'first jottings' of In Memoriam, in the poet's own hand, should find a resting place in the Library of its creator's own College. The autograph of the 'Poems by two brothers [the Tennysons] 1827,' is a companion treasure. Close by is the autograph of a work by another Trinity man,—William Makepeace Thackeray—that of 'Esmond,' in two quarto volumes. On each quarto leaf are fastened four leaves of ordinary writing paper.

Tennyson and Thackeray were contemporaries as undergraduates at Trinity. In 1829 Tennyson carried off the Chancellor's Medal with his Prize Poem 'Timbuctoo.' This achievement caused Thackeray to burst into parodical poetry in an undergraduates' magazine—published at 2½d.!—entitled 'The Snob: a literary and scientific journal not conducted by members of the University.' Here are some specimen stanzas of Thackeray's 'Timbuctoo':—

In Africa (a quarter of the world), Men's skins are black, their hair is crisp and curled: And somewhere there, exposed to public view, A mighty city lies, called Timbuctoo.

There stalks the tiger—there the lion roars, Who sometimes eats the luckless blackamoors; All that he leaves of them the monster throws To jackals, vultures, dogs, cats, kites, and crows. His hunger thus the Forest Monarch gluts, And then sits down 'neath trees called cocoa nuts.

I see her Tribes the hill of glory mount, And sell their sugars on their own account; While round her throne the prostrate nations come, Sue for her rice, and barter for her rum!

Before proceeding to the consideration of the Chapel and its music and musicians, it may be convenient to recall the names of some of Trinity's most distinguished alumni: Sir Francis Bacon, George Herbert, John Dryden, Sir Isaac Newton, Lord Byron, George Crabbe, Thomas Babington Macaulay, Adam Sedgwick, James Clerk Maxwell, Archbishop Trench, Bishop Lightfoot, Alfred Tennyson, and William Makepeace Thackeray—men of whom any College, nay any nation, might be proud to number among its illustrious sons.

If the chapel of Trinity does not possess the fascination of King's, the sanctuary is rich in musical interest. The building, on the north side of the Great Court, was finished about 1564, but the internal fittings, including the organ screen, date from the first part of the 18th century. The decoration of the roof (executed 1871-5) illustrates the Benedicite, and in the wallspace opposite the organ there are representations of angels carrying scrolls on which are inscribed the first verse of Bernard's famous hymn Jesu dulcis memoria, with the old tune in plain-song notation. The ante-chapel contains Roubiliac's fine statue of Sir Isaac Newton. Chantrey called it 'the noblest of our English statues,' and Wordsworth has recorded how he used to lie awake at night and think of it, when the moonlight shone upon-

The ante-chapel, where the statue stood Of Newton, with his prism and silent face; The marble index of a mind for ever Voyaging through strange seas of thought alone.

The history of the organ and the music of the Chapel has been so admirably told by a former Fellow and Junior Bursar of the College, Mr. Gerard F. Cobb—a name well-known in musical

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^{*} The MS. is unfortunately torn and undecipherable at this point. † A facsimile of this Milton MS., edited by the Vice-Master of Trinity College (Dr. W. Aldis Wright), was issued by the Cambridge University Press in 1899.

we venture to make some gleanings from his places by men singers. boys (pueri Symphoniaci qui Choristæ nominentur). were considerable, and the authorities put so following squib:liberal an interpretation upon the term singingboy that they were in the habit of electing into vacant choristerships students who had taken their Bachelor's degree! The Conclusion Book of that time frequently contains a curious conclusion that the Chorista of that period were in later years, was Mr. Edward Lloyd.

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circles beyond the confines of Cambridge—that Abuses were not confined to filling up the boys' During the Masterinstructive pages. It appears that the Statutes ship of Hinchliffe (1768-89), who was also required the College to maintain ten singing Bishop of Peterborough, a bad singer in the College Choir was tolerated because he had a In olden days the emoluments of the Chorista vote for Peterborough! This gave rise to the

> A sing-man and yet not sing! How justify your patron's bounty? Forgive me; you mistake the thing: My voice is in another county!

expression, viz., 'a drie chorister,' which, as It should not be forgotten that worthy Thomas Mr. Gerard F. Cobb says, 'points to the Mace was a singing-man at Trinity, as indeed,



The Hall

The Master's Lodge. THE GREAT COURT. (Photo by Messrs. Stearn, Cambridge.)

not all 'pueri symphoniaci' as the Statutes suffered some qualms of conscience in this matter, as a Conclusion dated March 29, 1613, reads :-

That whereas we have agreed upon an order never hereafter to choose any drye quirister into a quirister's place: yet for this once and no more, we have dispensed with this order and have chosen Thos. Ritcher (sic) drye quirister.

On May 3 'Richard' ('Ritcher' of the above 'Conclusion') was ordered-

Actually to come in Sr* Wilson's place, and Peake chosen in to be quirister potentia to sing in ye meantime, and if his voice hold to enjoye it, till it fayle.

In regard to the organ there is no need to go required. At one time the Seniority evidently farther back than 1594, when one Hughe Rose suffered some qualms of conscience in this was paid the sum of 'vjli xiijs iiijd for the organe.' An interesting entry in the Senior Bursar's accounts in 1596 reads: 'Item a Cornett bought for ye Chappell, xxs' In 1610 John Yorke received the sum of xlii for repairing and improving 'the ould orgaine and for making the newe chaire orgaine.' 'Mr. Dallam appeared on the scene in 1635, but he seems only to have overhauled, repaired and tuned the instrument. The enforced idleness of the organ-blower during the period of the Civil War is amusingly recorded in the accounts (for 1643) thus:—

To Chambers for not blowing ye organs a whole year..... xls

In 1663 another familiar name appears in the records :-

To Mr. Leusemore for removing his owne organ.

^{* &#}x27;S',' i.e., 'Sir' was the vernacular prefix then used to imply that a Bachelor's Degree had been taken.

This was George Loosemore, organist of the Perchance the authorities regretted a payment College, who probably lent an organ of his own (in 1637)or one constructed by his brother. Thamar, of Peterborough, a local organ-builder of more out of yo Chappell ...

To him that should keepe dogges

· · · · · xxvjs. viijd.

Father Smith was the parent of the present organ. This great artist's name is first met with in the records of the year 1686, after he had made his reputation with the Temple Church and other important organs. No specification of Smith's first organ that he built for Trinity has been preserved. For some reason or another it was not erected till 1694. The price paid for it was about equal to £600 at the present value of money. The accounts of 1693-4 1693-4 give this information in regard to the inauguration ceremony:-

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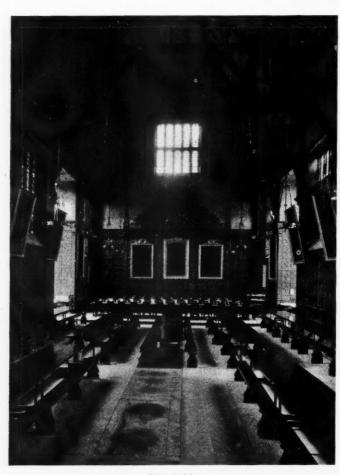
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For Symphonys, one at ye opening of ye new Organ, and ye other on Trin. Sunday at IO a time0I. 00. 00.

Twelve years afterwards the organ-screen was moved about seventeen feet eastwards, and so remained till 1870, when it was restored to its original position, where it now stands. This removal (in 1706) necessitated the taking down of the organ, and gave an opportunity of ordering a new and more adequate instrument at a reputed cost of £1,000, from the workshop of Father Smith. To quote the words of Mr. Cobb, 'this second Smith organ is undoubtedly the legitimate progenitor of our

present instrument, however much the line of its descent may be blurred and complicated by intervening alterations, and it possesses a special historical interest as having been the result of

his latest and maturest efforts.' It is not necessary to trace the history of the organ in detail from Father Smith's time; suffice it to say that since the year 1836 the instrument has been in the hands of Messrs. William Hill and Son, who in 1889 restored and brought it up to date as a four-manual organ of sixty-seven sounding stops - of which six are by Father Smith—and 3,702 pipes. The original Father Smith case remains, except that the exigencies of 'more stops' necessitated adding to the width of the case in the two flanking 'towers' with the adjacent 'flats.' Dr. Gray, the organist, sits between the east choir organ and



THE HALL. (Photo by Messrs. Stearn, Cambridge.)

than East Anglian repute, built a new organ in 1662-3; a Conclusion of that date reads:-

Agreed.-That six-score pounds be layd out upon a Chaire-Organ in order to a Faire one.

Thamar also supplied a real live vox humana to the Chapel in the person of his son, as the Conclusion of December 16, 1662, showeth.

Agreed .- That young Thamar, son of the organmaker, be admitted into the next Chorister's place which shall be void, and that he be in the meane time allowed such profits as belong unto a Chorister.

In 1675, Thamar received an extra payment for Mending the Organ when eaten wth Ratts,

although a short time previously the accounts showed a charge-

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some good names. It may serve to start from the time-table:-Restoration, when Dr. George Loosemore was appointed. He composed-

Graces, of the Collects for the Day, made to be sung on Feast-Days in Trinitie College hall in Cambridge by the Clerks and Choristers.

The MS. of these 'Graces' is in the College Library. Charles Quarles-not an ideal name for euphonious expression - went to York Minster, and later on Trinity proved to be Quarles, in G minor, which may be found in Vincent is reproduced by special permission of the

Novello's 'Select Organ Pieces' (No. 90). We may pass on to two wellknown names—Dr. John Randall and Dr. Clarke-Whitfeld (organists in succession); the former was also organist of King's, the latter of St. John's-in fact, for more than a century, until 1856, the organist of Trinity had always another string to his bow in being chief-musician of either King's or St. John's. William Beale, composer of the popular madrigal 'Come, let us join the roundelay,' succeeded Clarke-Whitfeld.

Thomas Attwood Walmisley, one of the most distinguished holders of the office of organist, was appointed in 1833 at the age of nineteen! Like Dr. John Randall, Walmisley was also Professor of Music in the University. His beautiful Evening Service in D minor (which he very nearly burned), and his masterly anthem 'If the Lord Himself,' take high rank among the classics of English Church music. Walmisley died at the early age of forty-two at Hastings, in 1856, and is buried in Fairlight Churchyard. A brass

Trinity, occupies a fitting place in the ante- the popular Te Deum in G, held the

the main portion of the instrument at which he discharged the duties of John Pratt in addition to his own, Walmisley played at no fewer than The list of organists of Trinity College contains eight services every Sunday. Here is his

_					a.m.
St. John's	College			0.0	 7.15
Trinity					 8.0
King's					 9.30
St. Mary's	Church				
University	Sermon	(at St.	Mary	's)	 p.m. 2.0
King's					 3.15
St. John's					 5.0
Trinity					 6.15

The portrait of Professor Walmisley, which a stepping-stone for James Kent to Winchester. forms one of our Special Supplements, is from who was contemporary an oil painting by the late Mr. Harraden in the with Purcell, composed a nice little Minuet possession of the Royal Academy of Music, and



THE LIBRARY. (Photo by Messrs. Steam, Cambridge.)

erected to his memory upon the initiative of Committee of Management of that Institution. Sir Charles Stanford, one of his successors at Dr. John Larkin Hopkins, composer of chapel. At one period of his life, when he office from 1856 to 1873. In the latter year

Sir Charles Villiers Stanford, an undergraduate his first breath on December 23, 1855. He is a at Queens', aged twenty, began his memorable reign of nearly a full score of years. The far-reaching influence which the young organist exerted upon the musical life of the University is known and read of all men. The details are set Gray was intended for the legal profession he forth in the Biographical Sketch of Sir Charles became a music pupil of the late Dr. E. G. which appeared in The Musical Times of Monk. In due time he went 'up' to Cambridge December, 1898, and therefore they need not be as an undergraduate of Trinity. During the recapitulated here. It should, however, be occasional absences of the then organist (Sir

mentioned that 'Stanford in B flat,' one of the Charles Stanford) he played the services in the



THE CHAPEL, LOOKING WEST, SHOWING ROUBILIAC'S STATUE OF SIR ISAAC NEWTON IN THE ANTE-CHAPEL. (Photo by Messrs. Stearn, Cambridge.)

and recently scored by the composer for full in 1877, and that of LL.M. in 1883, and in the orchestra, was first sung in Trinity College same year was appointed organist and music-Chapel in the year 1879. Sir Charles Stanford master of Wellington College. Three years was the third organist of Trinity to hold the later he qualified for the degree of Mus. B., and Professorship of Music in the University.

Dr. Alan Gray, a native of York, where he drew to the post of organist of his old College, and

best known and appreciated of modern services, College Chapel. He took the degree of LL.B. rofessorship of Music in the University. in 1889, of Mus. D. Upon the resignation of The present organist of Trinity College is Sir Charles Stanford in 1892, Dr. Gray succeeded He is a known oject of n these h Alan sion he E. G. abridge ng the st (Sir in the

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THOMAS ATTWOOD WALMISLEY (1814—1856.)

became conductor of the University Musical Society; both these appointments he still holds.

His compositions include :-

The Widow of Zarephath (a reading with choral exposition), produced in York Minster, May, 1888. Cantatas, &c.: Arethusa (Shelley), Leeds Festival, 1892; The Legend of the Rock Buoy Bell, Hovingham Festival, 1893; The Vision of Belshazzar, the same, 1893; Milton's version of Psalm vii. (Mus. D. exercise); The Song of Redemption (formerly An Easter Ode) for soli, chorus, and orchestra, composed in 1892 and performed at the Leeds Festival of 1898; Odysseus among the Phalacians, for soli, chorus, and orchestra (MS.); Festival Te Deum, with orchestra (1895); Overture for full orchestra; Piano-forte quartet; String quartet; Sonata for pianoforte and violin and pianoforte alone; Four sonatas (1889); Fantasia and other works for the organ; Church Services in F and A; Anthems, songs, and various smaller works. (The foregoing list is mostly compiled from Messrs. Brown and Stratton's invaluable 'British Musical Biography.')



DR. ALAN GRAY. ORGANIST OF TRINITY COLLEGE. (Photo by Mr. J. Palmer Clarke, Cambridge.)

Finally, what can be said to adequately describe the impressiveness of a Sunday evening service in Trinity College Chapel? Gathered together in that classic sanctuary is a white-

achievement, one experiences a thrill of emotion such as may find expression in the words of one of Trinity's famous poets :-

I could not print Ground where the grass had yielded to the steps Of generations of illustrious men, Unmoved.

MUSIC AT THE ROYAL ACADEMY.

In going round the exhibition at Burlington House, I picked out nearly forty works of art that had some connection with the sister art, Music, but of these more than a quarter were in the form of sculpture. The musician, especially in his most primitive type, affords many appropriate motives for sculpturesque treatment. It is an almost universal rule that as musical instruments became more highly developed from an acoustical and practical point of view, they lost the picturesque beauty which they possessed in the earlier stages of their development, and it is not surprising to find the long-since obsolete lyre still in high favour with sculptors and painters.

A comprehensive view of archaic music is afforded by a group designed by Mr. Paul R. Montford for the Cardiff Town Hall, representing 'Music and Poetry' (1,719.) In it the pan-pipes, the classical lyre, the bardic harp, and the viol, all make their appearance. That most poetical of instruments, the lyre, appears several times. 'Orpheus descending into Hades' is the subject of a bronze statuette by Mr. Sydney March (1,743) and he appears furnished with a very elementary form of instrument—a pair of antelope's horns fixed in the shell of a tortoise making its framework, upon which but three strings are stretched. A more advanced type is seen in Mr. Horace Montford's bronze statue, 'A Hymn to Demeter' (1,720), for it has seven strings, and is played with a plectrum. A very elementary form of wind instrument, a sort of flageolet without holes or keys, apparently Oriental in origin, is seen in Mr. Onslow Whiting's clever statuette 'A Young Minstrel' (1,817), but we go yet farther back to an anomaly which is still the subject of much silly sentimentalizing in Mr. W. J. McLean's bronze statuette 'The murmur of the shell' (1,788). This, like Miss Edith C. Maryon's portrait-group of Sir Rennell Rodd's little daughters, entitled 'Listen' (1,872), is an instance of what is styled 'the music of Nature.' A much more sophisticated phase of music is suggested by Miss Mary G. Houston's leather medallion of 'St. Cecilia' robed throng who, in the full flush of their (1,730), who, as in Mr. Fred Appleyard's oil early manhood, are uplifting their voices in a painting of the Saint (65), is represented hymn, the strains of which reach the ear as of handling one of the early portable organs which the sound of many waters. Is there an Isaac have been popularly associated with her ever Newton, a George Herbert, a Dryden, a Macaulay, since Raphael painted his famous picture. a Tennyson, a Thackeray, or a future Prime Church music is also illustrated in Miss Ellen M. Minister in that vast assembly of the flower of Rope's panel in low relief for an organ chamber England's youth? Time alone can answer that (1,864), which reminds one of Della Robbia's question; and in leaving this pleasant spot, 'Singing Boys,' and bears the appropriate motto, with associations rich in splendid intellectual 'Sing we merrily unto God our strength.'

one of the most musically interesting things in the exhibition, Mr. Henry Pegram's design for a memorial to Sir John Stainer (1,814), a relief not unlike that which Mr. Goscombe John designed in Sullivan's memory a year ago. Not only is the medallion portrait an admirable one, reflecting all that was best in a singularly sympathetic personality, but the imagery of the whole design is dignified and appropriate, the leading motive being suggested by the text, 'I saw the Lord,' which is of course associated with Stainer's name through his well-known anthem. Before leaving the sculptures, Miss Dorothy Rope's silver relief, 'Sumer is icumen in' (1,870) should be mentioned, since its title is derived from the ancient round which Britons cherish as a proof of their early supremacy in music.

When we turn to the paintings we find the lyre is again prominent. In Mrs. E. Normand's picture, 'The Sirens' (472), a lyre of classical type, with six strings, is associated with a double pipe; and in the President's 'Cave of the Storm Nymphs' (160) one of the sea-maidens who-

Their light songs to the listening ocean caves

is accompanying herself on a seven-stringed

A rather later stage of development is illustrated by the Egyptian harp in Mr. Sydney Muschamp's 'Thisbe: Malicious wall, thus lovers to divide' (362), a new and interesting version of the old story, and another archaic type of stringed instrument is the nine-stringed 'crwth' in Mr. Henry Ryland's water-colour 'Summer Music' (914). We are taken into a region of pure fantasy in Mr. Alfred Ward's 'Horns of Elfland, faintly blowing' (735), in which the music is supplied by a quintet of 'Bach' trumpets of the most primeval type, being in fact formed of the stamens of lilies, blown by five fascinating nymphs to a select

audience of one young gentleman.

'Beware' (692), by Mr. Horace van Ruith, introduces us incidentally to mediæval music. The subject is the appearance to a young monk of a charming young lady masquerading under the habit of a palmer—an instance of St. Anthony's temptation, or else of the ballad of Edwin and Angelina. The ecclesiastic thus agreeably, if dangerously, interrupted in his work is engaged upon the production of a magnificent service-book, with square notes and illuminated initials, a superb folio, over which wealthy collectors would madly contend at Sotheby's. The denouement is left to the imagination, but one is haunted by the impression that the volume will be left incomplete. this glimpse of the middle ages we pass from antiquity to comparatively modern times. Mr. Frank Dicksee's 'A Duet' (154) introduces, as an accompaniment to the voice, pearl, and (apparently) a dulcimer. former instrument, which obsolete as it is andante.

In this connection may be mentioned what is is constantly being perpetuated by poets and painters, also makes its appearance in the symbolical picture by Mr. Sigismund Goetze, 'Vox Humana' (664), in which there is found among the suitors of Dame Nature a minstrel thrumming a lute. A near relation of the lute, the mandolin, is found in Mrs. Seymour Lucas's 'Our Grandmothers' (516). As however the instrument is being plucked by the player's fingers, and not by a plectrum, it may be intended for a species of lute. It is associated with a keyboard instrument, apparently a spinet. A spinet, decorated by elaborate paintings on the flap which hangs down below the keyboard, is a prominent feature of Mr. J. H. F. Bacon's smartly painted picture 'A Romance' (111). A more homely kind of music is suggested by Mr. Seymour Lucas's picture of a young caroller (67), singing from an oblong song-book in the familiar sheepskin binding :-

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God rest ye merry, gentlemen, Let nothing you dismay.

He is accompanied by a very respectable little orchestra of two violins and two flageolets of the same period and type as that with which 'Mr. Thomas Greeting, Gent.,' used to instruct

All the other instruments I noticed are practically such as are in use nowadays, though the setting is frequently an antique one. In Mr. Stephen Lewin's 'Their favourite song' (332), a girl in Stuart costume is singing to the accompaniment of violin and violoncello, and on the seat is an instrument of the chitarrone type. Mrs. Stanhope Forbes's brilliant and powerful picture, 'On a fine day' (394) must also be mentioned here, for these merry girls are singing from sheer lightness of heart, as they race along

hand-and-hand in the open country.

We come much nearer to the present day in Mr. Isaac Snowman's 'The children's hour' (80), but this picture seems to involve an anachronism, for while the costumes are of the 18th century the instrument is a quite modern type of pianoforte. A similar motive is that of the adjoining picture, 'A Hornpipe: Margaret and Janet, daughters of D. Robertson Macdonald, Esq.' (81), by Miss M. E. Gray, but here the children are as modern as the pianoforte. The grand pianoforte figures in Mr. J. Young Hunter's little picture, 'The Nightingale' (553), which takes us back to early Victorian times, though the heavy 'ebonized' case suggests a Teutonic abomination of a more recent period. In Catherine M. Wood's elaborate piece of still life, 'Interior' (638), a violin laid on the chair and music resting on the table, amid crowds of bric-à-brac, suggest that the owner practises in very perilous surroundings, and that he can hardly risk attempting an allegro con brio unless his belongings are heavily insured a lute, made beautiful by inlay of mother-of-lagainst breakage. Perhaps however he has The not got beyond the second position, and a mild

Military music is of course represented, seeing fever. In Mr. Seymour Lucas's 'Standardpurpose, but in Mr. Godfrey Merry's water-colour 'The King's Guard' (820), the military band is in full play, while an ad libitum additional the trek' (930), by Mr. W. Skeoch Cumming, the stirring sound of the bagpipes has penetrated into South Africa, and is apparently evolving mixed feelings from the inhabitants, though as

By way of contrast attention may be called to course highly interesting as a record of the recently ruined tower and landmark, and with it may be compared a pen-and-ink drawing by Mr. H. H. Statham, 'In a belfry: ringing-in the

New Year' (1,350).

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Finally, if we turn aside into the architectural room, that peaceful little backwater from the stream commonly followed by visitors, we may as well cast a glance at Mr. J. A. Hughes's pretty design for a decorative panel, 'Music' (1,666), and at Mr. Reginald Blomfield's refined and dignified music room in Renaissance style at 'Hatchlands,' Guildford (1,652).

HERBERT THOMPSON.

WILLIAM STERNDALE BENNETT (1816-1875).

(Continued from page 309.)

The 'Three Musical Sketches' (The Lake, the Millstream, and the Fountain)—that trio of charming pieces for the pianoforte — were published in 1836, and dedicated to his friend, W. Davison. A reviewer in the Musical World said :-

The whole composition deserves the attention of an advanced player, and the last movement [The Fountain] is original as well as delightful, which may be a recommendation in these days of mere difficulty without adequate reward: of horse labour,

with husks and chaff for your pains. 'Husks and chaff' are not an unknown quantity in the present day, but our criticism is now more kid-gloved and of less stability. exquisite grace of the Naïades overture is acknowledged by all who can appreciate refinement in expression and finished workmanship. Its poetic import, however, has variously worked upon the imaginations of programme annotators. Take for instance the pizzicato episode: here are two interpretations of its meaning:-

The splashing of large water drops tossed from the wave-lets, which assume the human shape of the Naïades,

Fairy bells tinkling their gladness.

Again, the lovely melody of the second subject is said to represent—

The love looks of the damsels of the deep, whereby they allure mortals to destruction.

Upon his return from Leipzig (in 1837) that we have not yet quite got over our warlike Bennett was appointed to a professorship at his Alma Mater, and entered upon a busy professional Bearer' (180) the big drum serves a peaceful life in London. In October of the following year he again found his way to Leipzig, where he played at the Gewandhaus his Fourth Pianoforte Concerto (in F minor) containing the Barcarolle. The middle movement was originally accompaniment is furnished by an energetic Barcarolle. The middle movement was originally juvenile whistler. In 'The Black Watch on a 'Pastorale,' but as Mendelssohn, to whom the composer played the work, did not take to it, Bennett substituted the Barcarolle. This boatsong, one of his most familiar compositions, was written at Grantchester, near Cambridge, yet they have not begun to take refuge in flight. its conception being suggested by the sedgy windings of the Granta. The programme of two studies of belfries. Sir Edward Poynter's an orchestral concert given by him in London 'Bells of St. Mark's Campanile' (101) is of on May 25, 1838, shows that he played his



ROBERT BENNETT.

FATHER OF SIR W. STERNDALE BENNETT, AND ORGANIST OF SHEFFIELD PARISH CHURCH FROM 1811—1819.

(From the original painting by Wageman, reproduced by kind permission of Mr. and Mrs. Thomas Case.)

Caprice (for pianoforte and orchestra), then designated 'L'Hilarité.' The orchestral concerts given by him were annual events, and at that of June 25, 1844, Mendelssohn conducted the orchestra and played with the concert-giver the former composer's Andante con variazioni in B flat for two performers on one pianoforte (Op. 83a). Bennett played the Rondo from his Concertstück (MS.) for pianoforte on that occasion, and the lady students of the Royal Academy of Music sang Mendelssohn's Motet 'Laudate Pueri.'

Shortly before this concert Bennett was married—at Southampton, on April 9, 1844—to Miss Mary Anne Wood, only daughter of Commander James Wood, R.N. The Musical It is as though some water deity sang while floating on the bosom of a stream restless from Examiner duly recorded the event in these fatherly words, penned by the editor, Mr. J. W. Davison: 'The bride is accomplished, beautiful, and good. Our prayers for the happiness of this union are hearty and sincere.' The joy of his marriage and the affection of his friends helped to soften the disappointment Bennett experienced earlier in the year in not being elected to the Professorship of Music in the University of Edinburgh. The candidature was the cause of much lively writing in the daily and musical press, and manya dull moment may be brightened by turning to the pages of the Musical Examiner to see what 'J. W. D.,' the doughty champion of 'W. S. B.,' had to say on the subject. One of the candidates he calls:—

Mr.- Doctor Concerto-organ Gauntlett . . . a musico-philosophico-legal salamander—a kind of polyhedric and multi-coloured jack-a-lantern, whose infinity of surfaces and infinity of tints, by a perpetuity of motion admirable to think upon, bear the semblance of one surface and one tint—so to speak, a many-hued teetotum in full spin.

This well spun-out sentence is of a style which even the impressionist critic of the present day would find it hard to beat. The contest lasted six months, and in the end Hugh Pearson (afterwards Hugo Pierson) was appointed to the Professorship. Mr. Davison characterized Mr. Pearson's election as 'a job, glaringly unlawful, outrageously dishonest,' against which legal proceedings should be taken. 'O that we had a thousand pounds,' he editorially said, 'to venture on the issue.'

Not the least gratifying of the testimonials Sterndale Bennett received in his candidature for the Reid chair was the following from his friend Mendelssohn, written in his usual good

English:-

Berlin, December 17, 1843.

My Dear Friend,—I hear that you proclaimed yourself a Candidate for the musical Professorship at Edinburgh, and that a testimonial which I might send could possibly be of use to you with the Authorities at the University. Now while I think of writing such a testimonial for you I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother-artist that I am to give an opinion; and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the Candidate for such a place.

But there is one point of view from which I might be excused in venturing to give still an opinion, while all good and true musicians are unanimous about the subject: perhaps the Council of the University might like to know what we German people think of you, how we consider you. And then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your Country has now subsided, it is chiefly owing to you, to your compositions, to

your personal residence in Germany.

Your Overtures, your Concertos, your vocal as well as instrumental Compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your

Compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere; and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have already done.

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Shall I still add, that the Science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the Piano as masterly as your Conducting of an Orchestra? That all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear

that you have met with it.

Always yours, sincerely and truly, Felix Mendelssohn Bartholdy.

To W. Sterndale Bennett, Esq.

The life of a pianoforte teacher so much in request as Bennett left him little time for composition. Wearied by the daily round of lesson-giving, he would feel little inclination to court his creative muse except perhaps at holiday times, and then he was probably glad to get away from music. But he must have kept up his pianoforte playing, as in addition to his annual orchestral concerts, at which he played one or more concertos, he gave year after year a series of 'Classical Chamber Concerts' and 'Performances of Classical Pianoforte Music.' A large number of the programmes of these highly artistic music-makings, covering a period of twelve years, now before us, show Bennett's refined and eclectic taste. For instance, Bach's clavier concertos, violin sonatas, and selections from the '48,' then almost novelties, and other lesser-known works of the great masters were conscientiously set before the favoured listeners in the Hanover Square Rooms. The pianist's lovely touch added a special charm to his poetic intuitiveness, and vocal music of a high ordere.g., the Liederkreis of Beethoven—gave variety and interest to these very enjoyable afternoons

We may pass on to the year 1849, an eventful one, as it witnessed the inception of the Bach Society, founded by Sterndale Bennett. The history of this important organization in propagating the music of Bach in England has been so fully set forth by the present writer in these columns that details may be dispensed with*; suffice it to say that Bennett conducted the first performance in England of the 'St. Matthew Passion' on April 6, 1854, and that he threw himself unreservedly into the Bach cause with hardly less enthusiasm than did old Sam Wesley half-a-century earlier.

A great honour was paid to Bennett and to English musicianship in the year 1853, when the Directors of the famous Gewandhaus concerts at Leipzig invited the subject of this sketch to become the conductor of their famous concerts.

^{* &#}x27;Bach's Music in England,' The Musical Times, September to December, 1896.

No similar distinction has come this way before is entitled 'On the state of music in English or since. It is no wonder that he was 'completely overwhelmed with the feelings of joy and pride in the receipt of such a testimony of friendship and good feeling,' but after careful consideration of the matter, he felt it his duty to remain in England, though 'it was his fondest wish to go

to Leipzig.

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The Gewandhaus invitation may have prompted the directors of the Philharmonic Society to appoint Bennett conductor of their concerts after the Wagner fiasco of 1855. At all events he was elected to the post and held it for ten years, from 1856-1866. The first Philharmonic concert he conducted—April 14, 1856—was made memorable by the first appearance in England of Madame Schumann, who played Beethoven's Pianoforte Concerto in E flat. Nothing could be more appropriate than that Schumann's English friend should take so prominent a part in the introduction of this great artist to an English audience. During the same eventful season he conducted the first performance in this country of Schumann's 'Paradise and the Peri'-Philharmonic concert of June 23, 1856-when Jenny Lind sang the soprano solos. It was a 'command' performance, and Queen Victoria honoured the concert with her presence. Her Majesty was accompanied by the Prince Consort, the Prince of Wales (now King Edward VII.), the Princess Royal and Prince Frederick William of Prussia (afterwards Emperor and Empress of Germany), Princess Alice, and a large suite, all of whom remained till the conclusion of the concert—in fact the event was in the nature of a State visit, the Court newsman recording that the Royal

party 'occupied six carriages.'
'Paradise and the Peri,' however, failed to meet with the approval of Mr. Davison. He wrote in The Times that 'a less "dainty dish was assuredly never "set before the Queen." He also began a leading article in the Musical

World with these words :-

ROBERT SCHUMANN has had his innings, and been bowled out-like Richard Wagner. Paradise and the Peri has gone to the tomb of the Lohengrins.

In spite of this anti-Schumannism on the part of 'J. W. D.' and other London critics, Bennett continued to favour his good friend of the Leipzig days, Schumann's Symphony in C being first played in England on May 30, 1864, under his (Bennett's) direction. For the Jubilee concert of the Philharmonic Society he specially composed his own picturesque overture 'Paradise and the Peri.' By-the-way, has that gone to

the tomb of the forgottens?

On the death of Thomas Attwood Walmisley (in 1856) Bennett was elected Professor of Music in the University of Cambridge, and received the degree of Doctor of Music, honoris causà. course of four lectures delivered by him, in April, 1858, at the London Institution is a littleknown incident in his career. We have before

private society'; its syllabus reads:-

Is England a Musical Nation?—The great Public Musical Societies now existing—The large number of Amateurs assisting in Public Musical Entertainments—What is done for Music at Home?—Is good Music to be ever inseparable from state and ceremony, and always to include the penalties of hot rooms and late hours? rooms and late hours?

These interrogatories furnish food for thought even in our own times. The second lecture was on the subject of 'The visits of illustrious foreign musicians to England—Handel, Mozart, Haydn, Clementi, Dussek, Spohr, Rossini, Hummel, and Mendelssohn, with musical illustrations'-an interesting theme, though the absence of Wagner's name strikes us as being remarkable. But he was not then 'illustrious.'

[F. G. E.]

(To be continued.)

Occasional Motes.

MANY HAPPY RETURNS OF	THE	DAY	TO	-		
Edward Elgar		-	-	-	Iune	2
Paul Felix Weingartner	-		-		,,,	2.
Charles Steggall	-			-		3
Arthur Somervell	-	-	-	-		5
Siegfried Wagner -	-	-	-	-0	11	6.
Madame Frickenhaus -		-	-	-	9.9	7
Madame Clara Novello (Co	ountes	s Gig	liuco	ci) -	2.2	10.
Charles Ainslie Barry -	-	-	-	-	40	10.
Richard Strauss	-	-		-	9.9	II.
Edvard Grieg	-	-	-00	-	11	15.
Charles Wood		-	-	-		15.
William Shakespeare -	-	-	_	-		16.
Alfred James Hipkins -	-	-	-	-	21	17
Frank J. Sawyer	-	-	-		2.0	19.
A. Herbert Brewer -	-		-	-		21
Karl Reinecke		-	-	-	9.0	23.
Miss Maude Valerie Whit	e -	-	-	-		23
Julian Marshall	-	-	-	-	2.2	24.
Plunket Greene	-	-	-	-	12	24.
Edward Bunnett	-	-	-	-		26
Miss Fanny Davies -	-	-	-	-	1.7	27
Joseph Joachim	-	-	-	-	2.0	28

The King's Private Band will be disbanded at the end of September. Such, in effect, is the official announcement of a decision that must cause regret at the giving up of an artistic feature of Court life, and one that is rich in historical interest. As this, however, is not the first time that the King's Band has ceased to be, we may hope for its resuscitation at some future time. Sir Walter Parratt will still retain his ancient office of Master of the King's Musick. In our next, or in an early issue, we hope to give some historical particulars of the King's Band during various reigns, stretching back to that of Edward IV.

Sir Alexander Mackenzie's second Canadian letter (printed on p. 385) will be read with interest not only in the Mother Country, but in the Daughter Dominion. In a private letter covering his public communication, Sir Alexander refers to the fact that Mr. Charles Fry, in addition to the part he took in the 'Dream of known incident in his career. We have before Jubal, gave musical and other recitations during us the prospectus of these discourses. The first the illness of the tenor vocalist (Mr. Virgo). He also says: 'Winnipeg (three days) was again a record—4,000 in the Hall on the last evening. But you shall hear all about that in Vol. III. for July, also a final remark or two by way of summing up, which I hope to write at home in peace. It has been an astonishing experience for me. Receptions and invitations are much more numerous than I can cope with. Up to the moment of writing I have done my work with remarkable ease and comfort.'

Sir Alexander Mackenzie has for the second time while on 'the other side' received an honorary degree, as the M'Gill University in the city of Montreal has conferred upon him that of D.C.L.

An interesting essay, or even book, could be written on composers in search of a good libretto. Many have sought, but few have found. Weber was fortunate with the text of 'Der Freischütz,' Cherubini with 'The Water-carrier,' Gounod with 'Faust,' and Bizet with 'Carmen,' but the list of failures is far in excess of that of good fortunes. Among the composers who never got exactly what they wanted may be counted Mendelssohn. We know from Devrient's 'Recollections' how fastidious he (Mendelssohn) was in the matter of a subject, even at the outset of his short career; while of 'Loreley,' which he left unfinished, we read that 'the libretto was far from satisfying him.' hitherto unpublished letters of his concerning the subject of opera have just been brought to light by Dr. Fritz Volbach. They were addressed to Schott at Mayence: the one is dated December 28, 1841, the other January 6, 1842. Schott had evidently sounded Mendelssohn as to an opera for the Paris Académie Royale. The composer feels that he is not the man for such a task, yet if Schott will use his influence with Scribe to prepare a book, he (Mendelssohn) will undertake to write the music yet not until he has seen the book. Later on, as we know, Scribe's libretto of 'The Tempest' was sent to him, but he was dissatisfied with it, and music to 'The Tempest' was never written by Mendelssohn.

The statement has often been made that Dr. Arne, at the performance of his 'Judith,' Covent Garden Theatre, February 26, 1773, 'was the introducer of female voices into oratorio choruses.' But an Irish correspondent draws our attention to an instance of the employment of female chorus-singers sixteen years previous to the Arne reference. He writes:—

Lord Mornington, when drawing up the rules of the Dublin Musical Academy in 1757, insisted upon having 'Lady Vocal Performers' in the choruses. The ladies—called so in the prospectus, and not 'female singers'—were a great attraction at the Academy concerts of 1758 and 1759; and at a concert given in 1768 a 'grand chorus, in which ladies of prime fashion assisted,' vociferated in 'God save great George our King.'

Edvard Grieg will celebrate his 60th birthday on the 15th inst. On that day will be handed over to him a sum of money for a fund to be disposed of by the Norwegian composer as he thinks fit. Statesmen, consuls, merchants, and many distinguished musicians are interesting themselves in the matter. Contributions may be forwarded to John Griegs Verlag, Bergen, Norway.

'The human voice is really the foundation of all music.'-

This truism, uttered by the great master of the orchestra, appears at the head of a circular issued by Mr. Henry J. Wood, our great English orchestral conductor. Mr. Wood proposes to form a select choir of one hundred voices bearing his name. The following extracts from the circular—which is really cast in the form of a manifesto—will suffice to explain the scope of the scheme:—

This choir is constituted for the practice and public performance of the masterpieces (ancient and modern) in choral singing which of late years have suffered a neglect that is much deplored. On every side, amongst those who love and appreciate this beautiful music, regret is frequently expressed that such a state of disregard should be allowed to continue, and hope is indulged in that the time is at hand when some public effort should be made to satisfy what is undeniably, for this great Metropolis, a public demand.

The project now undertaken by Mr. Henry J. Wood is designed to provide London with a truly representative Choir trained with high aims, and endued if possible with an enthusiasm and an esprit de corps that will gain for it a permanent usefulness to music in that special branch of the art to which its energies

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will be devoted.

The raison d'être of such a choir is thus set forth by the founder:—

In founding this select choir, Mr. Henry J. Wood is but carrying out a long-cherished design. He has been for seventeen years entirely a vocal teacher, and is as earnestly devoted to vocal art as to orchestral. A student of an instrument, if properly taught, is taken through a technical course which embodies the chief difficulties likely to be met with in the best classics; thus should it be in the training of a choir, and the whole body of members should be treated as a band of instrumentalists, in the conviction that perfection of ensemble is dependent on the excellence of the individuals.

To those who, by going hither and thither, make themselves acquainted with the excellence of choral technique in the country—even in out-of-the-way places—it is deplorable that London should be so much behind the Provinces in this respect. Good work is done by the Magpie Madrigal Society, under Mr. Lionel Benson, but that is a private Society. It is no use mincing matters, but in oratorio, for instance,—that essentially English heritage—many a north-country choir, perchance under an obscure conductor, would put to shame the choral singing that is heard in London. The secretary of Mr. H. J. Wood's choir is Mr. C. W. James, 25A, Norfolk Crescent, Hyde Park, W., to whom all inquiries should be addressed.

The Zeitschrift der Internationalen Musikgesellschaft has still some leeway to make up in regard to the accurate spelling of English words. In the issue for May, reference is made to articles which appeared in these columns as follows: 'Fitzwilliam Museum, Cambsidge founsed by bequest of Viscount Fitzwilliam,' and that 'Vincent Novello printed a volume of excerpts from music in Librarx, called Fitzwilliam Musik.' A certain nom de plume seems to have baffled a Leipzig compositor, for it appears as 'Dotted Crotched.' But the Fatherland has no monopoly in these typographical topsyturvydoms; a leading London newspaper recently informed us that Sir Herbert Oakeley was 'ordinary comopser to His Majesty in Scotland'!

The Allgemeiner Deutscher Musikverein will hold this year's Festival at Basle on June 12-15. Lovers of novelties may be glad to bear these dates in mind. The most important events appear to be :-

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A Violin Concerto by R. Pahnke; 'The Drunken Song' from Nietzsche's 'Zarathustra,' set for men's chorus by Fritz Delius; 'The Witch's Song,' by Wildenbruch, with melodramatic music by Max Schillings; 'Odysseus's Journey,' symphonic poem by Ernst Böhe; 'Caenis,' for alto solo, men's chorus, and orchestra, by Hans Huber; 'Hymn to the Sun,' for soli, chorus, and orchestra, by Friedrich E. Koch; 'Raffael,' two 'Stimmungsbilder' for chorus, organ, and orchestra, by Fritz Volbach; two symphonic movements by Ernest Bloch; 'Proteus,' symphonic poem by R. Louis, &c.

Amongst other works not exactly new, but only little known so far, may be mentioned Liszt's 'Graner Festmesse'; Mahler's astounding Second Symphony, with soprano and alto soli, and choral finale; Richard Strauss's bass song with orchestral accompaniment, 'Das Thal,' and the 'Hymne' for 16-part unaccompanied chorus (dedicated, by-the-way, to Professor Julius Buths, of Düsseldorf, the translator of Elgar's 'Gerontius'); E. Jaques-Dalcroze's overture 'Sancho Pansa'; and so on-almost ad infinitum!

How is it that no English composers join this Society? We have mentioned Mr. Delius's name, but he is scarcely an English composer, though born Swiss, French, and Belgian composers have joined the Verein's ranks, and their works receive every chance of performance. The amount of the subscription is a mere trifle.

Mr. Walter Macfarren, who has been a professor of the pianoforte at the Royal Academy of Music for upwards of fifty years, has, we understand, intimated his intention of relinquishing that position at the end Management, and thus continue his connection with the Institution with which he has been so closely associated throughout the greater part of his life.

Former organ students of the Royal Academy of Music will learn with regret that Dr. Charles Steggall retired from the chief Professorship of the organ at the end of last term. As Dr. Steggall entered the Institution as a student in June, 1847, he has been connected with the 'old place' in Tenterden Street for nearly fifty-six years. Not a few of the Doctor's pupils will pleasurably recall those interesting organ lessons given in his own house at Notting Hill thirty years ago, before there was an organ at the Academy. Mornings thus spent in his company receiving the benefit of his instruction, hearing him give other students their lessons, and profiting by the general information he was always so ready to impart-stand out as red-letter days in one's student life. All who came under his influence will have kindly thoughts for the venerable professor in the eventide of his long and useful career.

Mr. Arthur O'Leary intends, we understand, to resign his appointment as Professor of the pianoforte at the Royal Academy, which he has held for half-a-century; but he will not relinquish his private teaching.

Each of the above three Professors, by reason of his long service at the Academy, may fully claim to be, in the words of the late Mr. J. W. Davison,

An old Tenterdenstreetanoversquaronian.

Dr. August Manns finds that the rheumatism in his arm will prevent him from conducting any part of the approaching Handel Festival, therefore the whole duty will devolve upon Dr. Frederic H. Cowen, as Mr. Henry J. Wood, who had been appointed jointconductor with Dr. Cowen, finds himself unable to take part in the great music-making. This will be Dr. Cowen's first Handel Festival, and he intends to three orchestral rehearsals—an excellent ation. Dr. Manns made his debut in this innovation. conductorship in 1883; his baton has therefore held sway at seven Festivals. Dr. Coward is bringing up a contingent of 220 voices from Sheffield, and lusty singers from other places will help to swell the full chorus. The dates for the Festival are:—

> Saturday, June 20, Full Rehearsal. Tuesday ,, 23, Messiah. ,, 25, Selection. ,, 27, Israel in Egypt. Thursday Saturday

The place, of course, the Crystal Palace.

This is from the report of an organ recital in a certain Town Hall:-

The storm, as usual, and as it well deserves, elicited a very storm of applause, and the concluding 'vox humana' portions were repeated just to still the tumult.

THE MUSICAL ZEAL OF A COUNTRY GENTLEMAN.

A STUDY AT BRIDLINGTON.

Bridlington, now in great repute as a wateringplace on the East coast, has a history. It is said to of the present term and of thereafter devoting himself to private tuition. Mr. Macfarren will however retain his seat on the Committee of Augustinian priory of immense wealth founded in the reign of Henry I. In the year 1643, Henrietta, queen of Charles I., landed there from Holland with arms and ammunition bought with the crown jewels, wherefore Bridlington was cannonaded for giving her refuge. Its splendid bay, affording good shelter and anchorage for wind-bound vessels, and stretching north to Flamborough Head, reminds us of the late Mr. Davison's playful description of Sir George Grove, whom he called 'Sir Flamborough Head, Bart.'

Five miles inland from Bridlington is Thorpe Hall, in the village of Rudstone, of which Mr. A. W. M. Bosville, D.L., became the squire when he was about a fortnight old. One Sunday morning at Rudstone Church in the early seventies, no organist appeared. Master Bosville, then aged seven, took the service, after a fashion-but it was by no means his last attempt. In due time he went to Eton and became a pupil of the late Sir Joseph Barnby. He confesses that he took more interest in chatting with Barnby about the Royal Choral Society and in repeated visits to the organ-loft of Eton College Chapel than in the harmony exercises set by his master. As an undergraduate at Magdalen College, Oxford, Mr. Bosville frequently gave entertainments à la Corney Grain, reaping rich reward in the favour of his fellows. Upon attaining his majority and settling down at Thorpe Hall, the young squire made music one of his hobbies. Mechanics, too, have for him a strong fascination. He designed the mechanical part of a four-manual electric organ in Rudstone Church, which he plays at all the three services on Sunday. He started a surpliced choir which now numbers thirty-six voices, and in engaging servants he favours those musically

inclined-for instance, an alto gardener, a tenor groom, or a bass butler. Eleven years ago he organized a festival of church choirs from the tiny villages round about Rudstone and held in the church there. This initial effort developed into a festival of choirs covering a wider area and held, in 1893, at the Priory Church, Bridlington, 'fiddles, clarinets, and drums reinforcing the organ in the accompaniments.' In rehearing the scattered choirs and in organizing this festival Mr. Bosville travelled 'about 300 miles in the dog-cart.'

So successful was the church choir festival that a bank clerk at Bridlington suggested that something permanent should be its outcome. The result was the formation of the Bridlington Musical Society, with Mr. Bosville as conductor, which gave its first concert on May 10, 1894, when the 'Hymn of Praise and the 'Tannhäuser' Overture, &c., were performed, and for which a full orchestra was engaged. In the



A. W. M. BOSVILLE, ESQ., D.L. (From an oil painting by Mr. Harris Brown.)

following year (1895) this second music-making took the title—and not without justification—of the Bridlington Musical Festival. It has now become an annual affair (except last year, when Mr. Bosville was High Sheriff of Yorkshire), and has steadily grown in importance, in earnest attainment, and encouraging results. Our special correspondent in Yorkshire has for some years past given detailed notices of these Festivals, therefore it is only necessary to mention some of the works that have been given between 1894 and 1901:-

Choral works: 'Elijah,' 'Hymn of Praise,' Choral works: 'Elijah,' 'Hymn ot Praise,' 'Walpurgis Night,' 'Lauda Sion,' 'Golden Legend,' 'The Revenge' and 'Te Deum' (Stanford), Verdi's 'Requiem,' 'Song of Destiny' (Brahms), 'Spectre's Bride 'and 'Stabat Mater' (Dvorák), 'Black Knight' (Elgar), 'Hiawatha Trilogy' and 'Forsaken Merman' (Somervell), 'Spinning Chorus' and Şenta's Ballad (Wagner).

Symphonies: C minor, 'Pastoral,' and No. 8 (Beet-

hoven) and 'Pathetic' (Tschaikovsky).

Overtures: 'Leonora,' 'Egmont,' 'Coriolan,' 'Flying Dutchman,' 'Meistersinger,' 'Midsummer Night's Dream,' 'Hebrides,' 'Le Carnaval Romain,' 'Parsifal,' 'Tannhäuser,' 'Lohengrin' (Overture and Prelude to Act III.), Wotan's 'Abschied Walkuren Ritt,' in addition to other orchestral works—e.g., Grieg's 'Peer Gynt' Suite, &c.

Local creative talent has been fostered in works composed specially for the Festival by Mr. John Camidge, organist of Beverley Minster, Mr. J. W. Hudson, Mr. Arthur C. Edwards, and Mr. G. T. Patman. The eclectic nature of the selection above enumerated coincides with the thoroughness and completeness which characterize Mr. Bosville's methods: he spares no trouble or expense to do and to get the best that is possible.

Not only does Mr. Bosville conduct and engineer the Bridlington Festival, but he writes those original, genial and unconventional programme annotations that have more than once been quoted in these columns. In one of the books (1897) he devotes a page to the setting forth of his annotational methods. It may be given as another specimen of Mr. Bosville's

ACKNOWLEDGMENT.

The contents of this Programme having been submitted for analysis, a copy of the report furnished by the Analyst is appended.

[Copy.]

The sample submitted to me contains the following percentages of constituent parts:-

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REMARKS .- The very slight trace of original matter, and the comparative high orthographical purity, render the sample suitable as an early textbook for dictation. The large percentage of insoluble padding can be rendered innocuous by the addition of Sodium Chloride (1 gr.) which will assist

(Signed) The Writer's Literary Conscience. (Private Analyst.)

THORPE, April, 1897.

The Bridlington Musical Society-that is to say, the Festival choir-consists of 170 voices. Each member pays a nominal subscription and finds his There is a fine esprit de corps or her own music. among these good singers of the East Riding. They pride themselves upon being independent of outside vocal help, and under Mr. Bosville's spirited leadership they succeed in overcoming difficulties in a manner highly creditable to all concerned. A watering-place like Bridlington leads a more or less dormouse existence during the dreary months of winter compared with its activities in 'the season'; and therefore the bright hour or two in each week devoted to the necessary rehearsals for the great event in the spring must be exceedingly welcome to those musically disposed.

The ninth Bridlington Musical Festival took place in the People's Palace on the afternoon and evening of April 28. The principal vocalists were Miss Agnes Nicholls, Mrs. Bosville, Mrs. Burrell, Mr. Gregory Hast, Mr. J. Campbell McInnes,

and Mr. Francis Harford. The band consisted of seventy performers, and, of course, Mr. Bosville conducted. A special feature of interest was the performance-for the first time in its complete form in England-of the 'De Profundis' Psalm (Op. 49), for soli, chorus, and orchestra, by Josef Nešvera, whose portrait we give—a musician born sixty years ago at Proskoles, in Bohemia, and now Capellmeister of the Cathedral at Olmütz, Moravia. This littleknown work is not only charged with sincerity of purpose, but one feels that it is impregnated with that emotional feeling so deep-rooted in the Bohemian temperament. A beautiful contralto solo received an excellent rendering by Mrs. Burrell, and Mr. Francis Harford specially distinguished himself in the bass solos assigned to him. The concluding section of this 'De Profundis' consists of a finely developed movement for soli and chorus, in which the composer employs some effective climaxes, the deft introduction of a Plain Song intonation adding to its effectiveness. Mrs. Bosville

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JOSEF NEŠVERA.

—who most heartily supports her husband in his musical hobby—then sang 'Let the bright seraphim' with true Handelian fervour to the trumpet obbligato of Mr. M. Hemingway. Two orchestral pieces followed—Mr. Arthur Hervey's inspiriting 'Youth' Overture, and the 'Peer Gynt' Suite of Grieg. Dr. Harford Lloyd's melodious cantata 'Hero and Leander' seemed to be particularly enjoyable to all who took part, more especially perhaps to the youthful son of the conductor, the bass drummer of the orchestra, for whom Dr. Lloyd had written 'specially for this occasion only' a bass drum part that G.M. Bosville played to perfection. Mr. G. T. Patman, organist of Bridlington Priory Church, provided a Festival Novelty in the form of an orchestral suite on the subject of 'Cinderella,' a brightly-scored and imaginative work that is unusually full of promise as an Opus 1. A selection from 'Die Meistersinger' (including the Overture) concluded the afternoon concert.

The evening fare consisted of the Overture followed by the bass scena (well sung by Mr. Harford) from Act II. of Weber's 'Euryanthe'; Beethoven's Fourth Symphony; and Dvorák's 'Spectre's Bride.' In the

last-named work that excellent artist Miss Agnes Nicholls did full justice to the soprano music, and Mr. Gregory Hast and Mr. Campbell McInnes rendered efficient aid. The inevitable discrepancy between band and chorus manifested itself-inevitable because of the lack of sufficient combined rehearsal. The chorus were a very intelligent body of people, and with a little more stiffening of the tone and a more razor-like edge of sharpness of attack they will do still better in the future. The good work of these Bridlington folk, as shown at the recent Festival, deserves all encouragement and sympathy. It is not often that the tastes of a country gentleman take this form, and although Mr. Bosville would scorn to be regarded as a philanthropist in his musical propaganda, yet his influence and his well-directed efforts distinctly, if unconsciously to himself, lie in that direction. It is easy enough to pay the bill—many a squire could do that, if he only would but to give such whole-hearted devotion to the cause of art is as rare as it is in the highest degree praiseworthy.

DOTTED CROTCHET.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

LETTER II.*

TO THE EDITOR OF THE MUSICAL TIMES.

Dear Sir,—En-route from Montreal, the Canadian Metropolis to Winnipeg, the Metropolis of the Canadian Northwest, as the crow flies a railway journey of 1,500 miles, through a moving panorama of forest, mountain crag, lakes,—beautiful Lake Superior illumined by a full-orbed sun out of a blue sky which glints upon its rippling waters—I find leisure at last to review the musical results of the past fortnight, which embrace the Festivals given in the Provinces of Ontario and Quebec.

This is not so easy a task as I had anticipated, considering that I have conducted eighteen concerts and a like number of rehearsals in the short space of fourteen days, and without the help of a set of programme books it is extremely difficult to recall the varied incidents and experiences it has been my lot to meet with during that time. Happily fortune has smiled upon our efforts from the commencement of this second and most important section of Festivals, and I am able frankly and honestly to say that the successes everywhere met with have been not only of the most encouraging kind, but considering the gigantic proportions of the scheme probably unique. This result is mainly due to two factors: the generous and ungrudging support and active co-operation of the musical profession, and a warm-hearted and enthusiastic support on the part of a Canadian people who have filled the largest buildings in the country on every occasion. Of the social events and hospitalities so amiably extended to me in each city I may not speak, since so purely personal attentions hardly enter into the purpose of this letter. Suffice it to say the many marks of kindness shown me have been much beyond my deserts and positively overwhelming in their cordiality.

At Hamilton on Easter Sunday, April 12, I met the excellent Chicago Symphony Orchestra, whose conductor, Mr. Adolph Rosenbecker, handed over to me his baton, and moreover gave me his invaluable personal assistance in the most willing and self-sacrificing manner. The manager of the Orchestra,

^{*} Sir Alexander's first letter appeared in the May issue, p. 317.

Mr. Charles Beech, also accompanied us, and did yeoman service in helping to relieve the strain upon nerves and body which naturally enough attended the continuous exertions upon all concerned.

Of the Orchestra itself I shall have nothing but pleasant recollections. Their performances among other things of Stanford's 'Irish' and Cowen's 'Scandinavian' Symphonies and my own Rhapsodies were admirable, and the orchestral items of the programmes, which as you know were performed in this country for the first time, were presented by this Orchestra. The result, I have no hesitation in saying, is that our native music has not only been cordially received, but enthusiastically appreciated by the audiences, and I would take this opportunity of expressing my thanks for the eminent services which the Chicago Symphony Orchestra have rendered to a school of music which, I almost regret to say, had

been hitherto unfamiliar to them.

It will serve my purpose better if I now enumerate separately the choral performances which took place in each town, since a mere general statement would hardly do justice to their importance or give your readers a fair idea of the interest awakened or the amount of preparation bestowed upon these Festivals. At 'bonnie' Hamilton-I use the word advisedlythe campaign began with Cowen's 'Coronation Ode, Parry's 'St. Cecilia's Day,' and my own 'Cotter's Saturday Night,' the first of these works being conducted by Dr. C. L. M. Harris. He had provided an excellently trained choir of over two hundred singers called together specially for our purpose. Festivals were given in the Drill Hall, seating some three thousand people, this large auditorium being quite filled. Next in order was Brantford, where I found another capital chorus of two hundred voices, which like the choruses in Hamilton, Woodstock, and London, were specially formed and trained for this present Cycle. Elgar's 'The Banner of St. George' had a spirited rendering here; 'St. Cecilia's Day' was

Wednesday, April 15, was a memorable day for us all, worthy a special note with reference to activity in covering the ground. We were taken by special train to London after the previous evening's performance, arriving at 2.0 o'clock in the morning. The hour of 9.30 a.m. saw us rehearsing in the theatre there my 'Dream of Jubal.' At 12.30 we started by another special train to give an afternoon performance at Woodstock, where the 'Cotter's Saturday Night ' was performed. On our arrival at Woodstock there ought to have been a full rehearsal previous to the performance at 3.0 o'clock, but I preferred being merciful to the orchestra, and held it with the accompaniment of a pianoforte, in order to allow the instrumentalists some reasonable time for refreshment, without which no man can work.

Incidentally I may observe upon that occasion I had to deprive myself of the pleasures of the table provided by the Mayor of Woodstock, who received us, together with the leading citizens. I had, however, to leave these hospitable gentlemen and proceed to the theatre, where I rehearsed until the inflowing tide of an eager public told me to desist. In spite of the hurry I had little fear of the result, for did I not mark that the members of the choir wore badges of 'Mackenzie' Tartan and were eager to follow their chief? All went well, thanks to the preliminary efforts of Mr. J. H. Chadfield, and we sped to our cars on our return 'special' to London for the evening's Festival Concert there. The choral works were 'The Death of Minnehaha' and the first performance of 'Jubal.' Here I found a large chorus of excellent material and tone, prepared by Mr. Roselle Pococke. paniment, ending with the 'Cricket on the hearth'

Everything went well, except for the fact that the eagerness of the choir on one occasion caused it to make a 'bolt.' I had every reason indeed to be thoroughly satisfied, and here I may say any weak-nesses found in these newly-formed choirs may be excused by their zeal and the novelty of the situation in which they were placed and the works they had to perform. The difficulties overcome by these good people in the smaller places compared most favourably with the efforts of the choirs which have had the advantage of frequent public appearances, All honour to those who have done such excellent

After this exacting day the artists, together with Mr. Harriss and myself, were invited by Mr. Adam Beck, the Mayor of London, to a reception and supper, luxurious in its appointments. This brilliant function was another proof of the great interest taken by the municipal authorities of the towns we have been privileged to visit. I must add that one feature of the various choral bodies is that all classes meet shoulder to shoulder in a common cause. I reached my sleeping compartment at two in the morning. At what hour the train started deponent sayeth not, for I awoke six hours later to find myself quite ready for work in the city of Toronto.

The Festival here consisted of four concerts, which took place in a magnificent building called Massey Hall, seating over 4,000 people—with stage accommodation for 500 voices and Orchestra—which was completely filled at each of the three evening perform-The first night's programme was selected from my own compositions, the choral work being Joseph Bennett's 'Dream of Jubal.' I was doubly honoured by the presence of His Excellency The Earl of Minto, Governor-General, and the Countess of Minto, who had journeyed expressly from Ottawa to inaugurate the series of Concerts, thus showing their active and personal interest in the prosperity of this musical movement. Indeed, I know their Excellencies have from the outset of our tour displayed the keenest desire to aid its success in every possible way, even to attending the banquet given by the Festival Committee at Toronto, which took place after the first concert, with Mr. Albert Nordheimer in the Chair.

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Mr. Ben Davies now joined our forces, appearing for the first time in my work, Mr. Charles Fry also taking his familiar part in the 'Dream of Jubal' with his accustomed success. The second night brought a most successful performance of 'The Golden Legend,' conducted by Dr. Torrington; also Stanford's 'Battle of the Baltic,' under the direction of the same baton, the soloists being Miss Ethel Wood, Miss Mary Louise Clary, and my old friends Ben Davies and Watkin Mills. The two latter vocalists are established favourites here, while Miss Wood was most successful in her admirable singing of the part of Elsie. The chorus on these two nights distinguished themselves by vigorous and intelligent singing, reflecting infinite credit upon the Toronto Festival chorus-conductor, Dr. F. H. Torrington, who has been established here for many years, and to whom this city owes much for his musical enthusiasm.

I had, comparatively speaking, a holiday on this occasion, as I was only called upon to conduct my Suite 'London day by day.' After a morning rehearsal we gave an afternoon concert of instrumental and vocal works, at which were introduced and much appreciated Corder's 'Prospero' Overture, the Ballade from Cliffe's C minor Symphony, Stanford's 'Irish' Rhapsody, Cowen's 'Scandinavian' Symphony, and vocal pieces to orchestral accomOverture. The concluding concert took place on the same evening, with the assistance of a newly-formed choir of three hundred voices, entitled The National Chorus, trained by Dr. Albert Ham, who pleased me exceedingly in a finished performance of the 'Cotter's Saturday Night.' No less successful was the rendering of Elgar's 'Banner of St. George,' under the direction of Dr. Ham, who had devoted much time and care to these works, and who must have been gratified by the appreciation bestowed by the large audience which attended this 'National Night.' Madame Blauvelt made her first appearance on this occasion in Elgar's work, and won hearty appreciation from a brilliant audience.

We left for Ottawa immediately after this concert. Here we again met on the following afternoon for rehearsal in the Russell Theatre, a really beautiful Opera House seating 2,300 people. On Monday we had ample time to rehearse Elgar's 'Coronation Ode' and Charles Harriss's Coronation Mass 'Edward VII. The latter was given in the Capital for the first time; in the evening the chief works consisted of the 'Death of Minnehaha' and the 'Dream of Jubal.' The Ottawa Choral Society, and Ideath of the Capital Society, and Ideath of the Capital Society, and Ideath of the Capital Society and Ideath of the Ideath of Id old-established body led by Mr. J. Edgar Birch (who conducted Coleridge-Taylor's work), is a fine choir, who were ambitious to do honour to the works they had to perform, otherwise they could hardly have coped so successfully with the exacting task entrusted to them. The Mass was conducted by the composer himself, the director and founder of this long chain of really important musical events in so young a country. This is his second Mass, written as country. its title denotes for the occasion; the first one, as I mentioned in my former letter, having been performed at Halifax. The one under present consideration is a marked advance upon his Festival Mass, and shows much skilful and effective choral-writing, and is particularly distinguished for melodic gifts amply displayed throughout the entire work. The soloists were Miss Millicent Brennan, a young and promising Canadian soprano, Miss Clary, and Messrs. Wilfrid Virgo and Watkin Mills, who contributed greatly to a success which must have gratified this energetic and talented musician.

I have great satisfaction in the recollection of a remarkably good performance of Elgar's 'Coronation Ode,' and of which, as I am informed by one who had previously taken part in it in England, the entire rendering would bear most favourable comparison with English performances of the work. The Festival here may be said to have been a brilliant success (even the matinée performance on the afternoon of the second day being exceedingly well attended), and the presence of their Excellencies, who remained to offer their warm congratulations to Mr. Harriss and myself, gave distinction and encouragement to everyone participating on both sides of the footlights.

The beautiful city of Montreal was reached the next day at noon, when our company proceeded at once to the Windsor Hall for rehearsal. I had again to deal with two different choirs, namely, the Oratorio Society, conducted by Mr. Horace Reyner, and a new Festival Chorus which had been gathered together and partly trained by my friend Mr. Harriss. The latter body was already on the platform anxiously awaiting our arrival, so I immediately proceeded to rehearse the choral numbers in 'Jubal,' which was performed with the success which has invariably attended it throughout the tour. Between the rehearsal and performance I attended a reception which had been prepared in my honour by the authorities of the Victoria College of the University

of M'Gill, Dr. Peterson, Principal of M'Gill, and Miss Clara Lichtenstein, the Lady Superintendent, presenting me to the numerous invited guests. On the second night the Coronation Mass 'Edward VII.' by Harriss was given, and the composer-conductor secured an excellent performance of his work. The event must have been gratifying to him, as twenty years ago he came from England to this city to fill the post of Organist of the Cathedral, fresh from Tenbury, where under Sir Frederick Gore Ouseley he became imbued with the best traditions of English Cathedral Music, a training which without doubt enabled him to do much towards the elevation of Church music in his adopted country at a time when it was considerably below the mark it has now reached in Canada.

The second part of the programme contained Coleridge-Taylor's 'Death of Minnehaha,' under the direction of Mr. Reyner, who introduced this work in a most worthy manner. This concert proved to be of abnormal length; but the very large audience, which not only filled the place but crowded the passages, remained to hear and applaud the three orchestral numbers which brought the concert to a close at 11.30 p.m., my suggestion to curtail the evening's entertainment being overruled. The professional musicians of the city entertained us at supper afterwards, Mr. R. R. Stevenson presiding, the Vice-Chairman being Mr. Percy J. Illsley. During the evening a graceful tribute was paid to British composers by the French musician M. Couture, and mutual congratulations were exchanged until 'cockcrow'!

The matinée on the third day (with an instrumental and vocal programme) was again well attended. In the evening I conducted bright performances of Cowen's Coronation Ode' and Parry's 'St. Cecilia's Day,' admirably sung by the Montreal Oratorio Society; and this Society, under Mr. Reyner's baton, nominally brought the Festival in this city to a close with Elgar's 'The Banner of St. George.' The musical proceedings in Montrea! were originally intended to end here, but the Fates had decided otherwise, for it was found necessary to give two additional concerts, on the day following (April 25), and in spite of the fact that only one day's notice of this extension could be given in the local press the house was completely filled again on both occasions. Luckily Mr. Charles Fry was able to postpone his departure for England and thus appear in my 'Dream of Jubal,' a second performance of which in this city had been requested. Orchestra and chorus being now thoroughly familiar with the work, I could not have desired a better or more sympathetic rendering of it, and on my regretfully taking leave of the chorus, I had an opportunity of expressing the complete I had also satisfaction and pleasure it gave me. to part with the Chicago Symphony Orchestra, which had served us so faithfully during what was in all probability the most exacting fortnight's work ever undertaken, and I was more than gratified to be received on my entrance at the beginning of the evening in good old German fashion with a 'Tusch' (or flourish) from these hard-worked gentlemen, who furthermore capped their efforts by a delicate furthermore rendering of the orchestral accompaniment of the Cantata above mentioned. The finish of the Festival here was a scene of enthusiasm. Needless to say that such well-known artists as Madame Blauvelt, Ben Davies, Watkin Mills, and Charles Fry have been everywhere received as their great reputation deserves. The younger vocalists who accompanied

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vian' comarth' particularly gratifying to place on record that they have each and all been uniformly successful. Miss Ethel Wood (who made a distinct impression in the 'Golden Legend' and 'Jubal'), Mr. Wilfrid Virgo, and Mr. Reginald Davidson may be indeed warmly congratulated; nor may I forget the services of Mr. Reyner, whose accomplishments as Chorus Director of the Montreal Oratorio Society have

earned my appreciation and thanks.

Here ends satisfactorily the second section of the Festivals which cover the Provinces of Nova Scotia, New Brunswick, Quebec, and Ontario, and we are now about to enter the granary of the great Northwest, known as the Province of Manitoba, with Winnipeg as its Metropolis. I hope in a third letter for your next issue to give you as satisfactory a report of our doings there and in British Columbia, to which I may be tempted to add some general remarks of my interesting musical and other experiences connected with this pleasurable, novel, and instructive tour.

Our already sufficiently long journey has been unfortunately extended by another day, on account of an accident to one of the Canadian Pacific trains ahead of us, and, oddly enough, we were 'held up' for the entire night at a station called 'Mackenzie!' This contretemps cancels a reception offered us by his Honour the Lieutenant-Governor of Manitoba, Sir Daniel Macmillan, which was to have taken place at Government House this afternoon, as well as my first choral rehearsal this evening; however, a little additional pressure upon the forces I have to deal with will doubtless overcome the difficulty of this temporary check.

Yours faithfully,

A. C. MACKENZIE.

Posted (en route) at Moose-jaw, May 2, 1903.

DR. AUGUST MANNS.

Honour to whom honour is due! On Tuesday, the 12th ult., the University of Oxford conferred the honorary degree of Doctor of Music upon the much revered August Manns. Oxford so rarely confers this distinction, that its bestowal upon the venerable conductor who has done so much for English music during his long life is all the more significant and gratifying. Therefore the natural congratulations consequent upon the event must be shared equally by the University and Dr. Manns. Through the kindness of the Professor of Music (Sir Hubert Parry) we are enabled to give the Latin speech delivered by him in presenting the 'snow-clad' musician to the Vice-Chancellor. Sir Hubert has also supplied an English version of the well-expressed oration, for the elegant Latin of which he was mainly indebted to Dr. Bussell, of Brasenose.

INSIGNISSIME VICE-CANCELLARIE,-

Praesento tibi hunc praestantissimum virum, Augustum Manns, si quis alius optime meritum de Republicà Musicorum. Is enim est qui per novem lustra pro virili parte ita studiis incubuerit ut ceteris fere omnibus in Arte Musicâ, laboribus, peritià,

diligentia, antecellat.

Quinquaginta abhinc annis cum ad has oras appulisset, Handelium imitatus, Teutonicum illum Nestora, et paene noster evasit et civis Anglicus. In Aula Vitrea choragus constitutus' est, concentusque symphoniacos, adhuc inauditos, promovebat. Moderabatur argumento, ut ita dixerim, 'baculino,' magnae catervae hominum peritissimorum, ubi ex disparibus sonis inter se certantium organorum dulcissima exoritur harmonia. Hujus enim sollertià audiendus erat bellicus ille 'strepitus litui clangorque

tubarum,' tibiae quoque cum fistula exilis et queribunda dulcedo; necnon illecebrosa vox fidium; ut vere laudaretur 'Entheus ad rabiem corripuisse lyram.' Et haec omnia adeo accurate distincta et temperata et ad cycnea et daedala μέλη accommodata et ad unius arbitri nutum obtemperantia, ut paene omnium consensu optimus interpres et veterum et recentium Musicorum rite adjudicatus sit. Primus enim ad Britannos attulit (toto, ut aiunt, orbe divisos) Schubertum et Schumannum, quorum opera insignissima sine hujus auxilio jacerent ignota et sine honore; 'carent quia vate sacro.' Profuit etiam nostratium ingeniis et pluribus juvenum in causâ erat cur magno animo Polyhymniae se dicarent. Neque alter magis melius indigenum segnitiam in arte Musica excussit, excitavit, arrexit, non passus molli torpere veterno et tantummodo in deliciis habere κραμβήν illam repetitam, sed et peregrina et nova semper indagare studuit, ne quid alicunde optimi immerito sileretur.

Et haec omnia per quadraginta quinque annos adeo sedulus artis melioris nuntius, adeo fidelis in interpretando, adeo diligens et simplex et candidus amicus virorum, ut ita dicam, mercurialium, ut vix alius magis reverentià et amore inter cives suos floruerit. Quem igitur, vir insignissime, tibi praesento, ut in gradum Doctoris in Arte Musicà adhibeatur, honoris

causâ

DISTINGUISHED VICE-CHANCELLOR,-

I present to you this most pre-eminent man, August Manns, who has rendered such conspicuous artistic service and has laboured so strenuously for the good of music for nearly half-a-century, that in energy, skill, and devotion, he stands second to none. his arrival in England, fifty years ago, he has, like the Teutonic Nestor, Handel, made himself almost one of us, and a member of our English fraternity. appointed Musical Director at the Crystal Palace he instituted Symphony Concerts, of merit hitherto almost unheard of. By judicious application of the 'Argument by the stick,' so to speak, he brought under his sway a large force of skilled artists, raising sweetest harmony from the discordant sounds of conflicting bodies. To his efforts we are indebted for that 'Trumpet's loud clangour,' that plaintive sweetness of the flute and pipe, and those enticing strains of strings: and his interpretations showed such excellent clearness of balance, such a genius for the sweetness of varied song, and such perfect obedience to the master mind, that he is universally acknowledged to be one of the finest exponents of the ancient and modern masterpieces. It was he who first made known to English audiences (as they say, 'enjoying splendid isolation') Schubert and Schumann, whose greatest works might be still unknown and unhonoured but for his efforts, and for the lack of the divine sympathy of the interpreter. Our native talent, too, he always encouraged, and spurred on many a young composer to pursue his art with enthusiasm. No one has done more to rouse and stimulate the love of music in England, nor would he suffer fusty traditions and 'damnable iteration,' but would always endeavour to keep in touch with new works by foreign composers, being anxious that no good work, from whatever source, should be undeservedly neglected.

For forty-five years has he remained a zealous apostle of his noble art, so true to its traditions and so loyal and so sincere a friend of the versatile among men, that it is difficult to exaggerate the affection and esteem in which he is universally held.

This most distinguished man I therefore present

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This most distinguished man I therefore present to you that he may be admitted to the degree of Doctor of Music, honoris causâ.

The paper read at the seventh meeting of the Musical Association, held on the 12th ult., was contributed by Dr. A. Madeley Richardson, who took for his subject 'The influence of the organ in musical history.'

HONOURING DR. COWARD AT SHEFFIELD. By one who was there.

'A Musical Festival stands or falls by its chorus.' Thus spake Mr. Willoughby Firth at a brilliant function which took place in the stately rooms of the Town Hall, Sheffield, on Tuesday evening, the 19th ult. The Lord Mayor (Alderman J. Wycliffe Wilson) and the Lady Mayoress had issued invitations 'to meet His Grace the Duke of Norfolk, E.M., K.G., the Lady Mary Howard, and the Officers and Committee of the Sheffield Musical Union, on the occasion of a Presentation to Henry Coward, Esq., Mus. Doc. Oxon.' The memorable event was one of Civic import, as the five-hundred guests assembled to do honour to Dr. Coward at the bidding of Sheffield's Chief Citizen included three ex-Lord Mayors and the Master Cutler (Mr. J. A. Hobson), the holder of an ancient and honourable office dating back to 1624.

The Lord Mayor in opening the proceedings said he felt it an honour to preside on such an occasion, and to have had the opportunity of inviting to the Town Hall so many of his fellow-citizens to do honour to Dr. Coward. He had known and respected him for many years. The Doctor was a wonderful example of what energy and determination could do. He had accomplished everything to which he had set his hand, and he threw his whole soul into all his work. His popularity in connection with the Musical Union was known to them all, while as chorus-master of the Sheffield Musical Festival he excelled himself. The Lord Mayor then referred to the philanthropic side of Dr. Coward's musical work in Sheffield, and concluded by saying that he was glad to do his best in paying honour to whom honour was due.

The presentation gifts took the following four-fold

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A full-length portrait of Dr. Coward, in the full robes of a Doctor of Music, painted by Mr. James Moore, President of the Sheffield Society of Artists.

The full-scores, handsomely bound in morocco, of Sir Hubert Parry's 'Job'; Dr. Elgar's 'Dream of Gerontius,' 'Coronation Ode,' and the National Anthem (as arranged by him); and Mr. Coleridge-Taylor's 'Hiawatha Trilogy.' The five volumes contained the portraits and autograph signatures of their reconstitutions. of their respective composers.

An album containing the names of the subscribers. A silver tea-urn (for Mrs. Coward).

The Duke of Norfolk, much to his regret, as expressed in a cordial letter highly appreciative of Dr. Coward's achievements, was unavoidably absent owing to his enforced presence in London as President of a Royal Commission. But the Duke had deputed the act of unveiling the portrait to his sister, the Lady Mary Howard, who in a few gracefully expressed words presented the chief of the four gifts to the 'master chorus-master.' Mr. Willoughby Firth, President of the Sheffield Musical Union, and the indefatigable Honorary Secretary of the Sheffield Festival, handed to Dr. Coward the five full-scores enumerated above. In doing so Mr. Firth referred to the work accomplished by Dr. Coward outside Sheffield. 'It was quite apparent,' he said, 'that owing to his energy, enthusiasm, and determination not to be content with anything but the very best, choral singing had obtained a new lease of life.' He thought there were signs throughout the country that choral singing would be finer in the future than it had been in the past ten years, because every Musical Festival now was paying more attention to the training of its chorus.

A tiny little maiden, Miss Frances M. Burrows, the Musical Union, then handed the album to masterfulness of the hero of the evening.

Dr. Coward; and Mr. J. H. Lawson, the genial treasurer, discharged a similar pleasant duty in the matter of transferring the silver tea-urn into the possession of Mrs. Coward.

In returning thanks, Dr. Coward—who met with a most enthusiastic reception—said it would be as futile to attempt to give expression to his feelings as 'to try and empty Redmires dam with a tea-spoon,' a local impossibility which greatly amused the audience. After referring to various incidents in his career, the gratified recipient of the presentation went on to say that he had dreamed many things, but he had never dreamed of such an honour as was being paid to him that evening. He regarded the event as of more than personal importance. If it were simply a thing which only affected himself, he would think very little of it, but it affected the city. It showed that the Musical Union—' formed twenty-seven years ago by a set of mad enthusiasts'-had gone another step forward, and that one branch of the city's music was in a healthy state. They had now entered upon a



THE PRESENTATION PORTRAIT OF DR. COWARD. (Photographic reduction by Mr. Jasper Redfern, Sheffield.)

further stage in their career, and the committee proposed to give every concert with a first-class band, first-class principals, a larger chorus, and better singing! His concluding words were, 'Thanks! heartfelt thanks! unutterable thanks!'

Mrs. J. H. Lawson, the hon, secretary of the Presentation Fund, and whose organizing zeal calls for full recognition and congratulation, read letters of regret from Sir Hubert Parry and Dr. Elgar at their enforced absence, and the company then adjourned to the handsome Council Chamber to enjoy the hospitality of the Lord Mayor and Lady Mayoress. A selection of music subsequently followed. This part of the proceedings concluded with a very remarkable impromptu rendering, by the members of the Choral Union, of Sullivan's 'O gladsome light.' It was sung spontaneously, It was sung spontaneously, without rehearsal, and from memory, in a manner which not only thrilled those who listened, but which testified to the supremacy of Sheffield in daughter of the esteemed honorary secretary of regard to choral excellence, and to the choir-training

THE JOACHIM QUARTET.

The Joachim Quartet—Dr. Joachim, Professors Carl Halir, Emmanuel Wirth, Robert Hausmann have again visited these shores and given further proof of their artistic earnestness and perfect ensemble. Dignity and delicacy are happily combined in their interpretations, and the beautiful phrasing to which they have accustomed us is a marked feature of their performances. A fine example of these characteristics presented itself on the 12th ult., when Mozart's lovely Quintet in C major (Köchel, No. 515) was presented, in which the Quartet had the valued co-operation of Mr. Alfred Gibson as second viola. Mr. Alfred Hobday and Mr. Percy Such have also lent their aid as extra

came to England, while still but a boy, and played Beethoven's Violin Concerto at a concert of the Philharmonic Society, and since then he has held the first place not only in right of his magnificent powers as a virtuoso, but in the hearts and affection of all who have known him. . . . It would not be becoming in me to praise Dr. Joachim in his presence, nor would anything that I can say add to the unique position which he holds as a master in his own art to be ranked as the equal of the giant composers whose works he interprets. In the single-minded devotion with which he has given his whole life to the pursuit of the lofty ideal from which he has never swerved, he stands as a conspicuous example to all artists of whatever profession. I ask you to honour the toast of Music,' and the name of Dr. Joachim.



Dr. Josehim.

Professor Robert Hausmann.

Professor Emmanuel Wirth. Professor Carl Halir.

THE JOACHIM QUARTET.

players of repute, and on the 14th ult. (a Brahms programme) Mr. Leonard Borwick found full scope the distinguished audience, said in reply: for his pianoforte artistry in being associated with the players on stringed instruments. As a guest at the Royal Academy Banquet held at Burlington House on the 2nd ult., Dr. Joachim was called upon to respond to the toast of 'Music.' In proposing the toast the President (Sir Edward Poynter) said:-

The presence of many distinguished leaders in the profession of music leads me to my present toast in honour of that great art, which, in its capacity for calling up the highest emotions, is perhaps the greatest of all. I come to this toast with the more certainty of its cordial acceptance because we are honoured to-night with the presence of a guest who holds a place in the public regard such as has perhaps never been given so warmly or so continuously to any of the great artists who have visited our country. It is now fifty-nine years since Dr. Joachim first

Dr. Joachim, who was very warmly received by

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I am quite touched by the manner in which you received the kind, warm-hearted words of Sir Edward. I have been often enough in England to know the importance of this meeting and its distinguished President. Allow me to express my sincere, heart-It is a real sorrow to me always when I return to London to miss that great and refined man, Lord Leighton, whom no one that had the happiness of knowing can ever forget. How it cheered me to see him at my first appearances! I owe a great debt of gratitude to him. But not to him alone. The musical public in England has certainly, from my boyhood to my present age, been everything that is most encouraging to me. And this is something to cherish, if I think how much England always did to promote the culture of music, even before Handel's time, to whom it was made a dear home. The influence of Purcell and English spirit is

traceable in the German composer's great music. Haydn and Beethoven held in great esteem the inexhaustible mine of England, Scotland, and Ireland's Folk-tunes, of which they have set so many. England helped these great geniuses, it helped Weber, it was the first to recognise Mendelssohn's greatness, and, in fact, it always was ready to see and to acknowledge the genius of our great com-posers from Bach and Handel to Schumann, Wagner, and Brahms, and I am happy to say this bears good fruit. So much musical talent springs up here of supreme merit. You have many fine composers. I cannot do justice to all of them, but I cannot refrain from naming Parry, Stanford, and Elgar. Two of them are here, and I am proud to say are my personal friends. It would be presumptuous in me. Sir Edward, to try to speak of the arts of painting, sculpture, and architecture in this august assembly. I will only say that I have always loved them, and tried to understand what is great from my early youth. In my early days I had once a most delightful dream. I dreamt I was in Paradise; it presented itself in the shape of a landscape by Claude Lorraine, and under a lovely tree Raphael was lying, whilst Mozart in the branches of the tree plucked beautiful fruit, which he threw into Raphael's lap. I possess a sketch of it, which a friend painted for me. I can never hear Mozart's music without thinking of Raphael, and when I see Michael Angelo's sculpture I always have Beethoven in mind. I am glad to see that this does not seem too personal, but you have shown so much indulgence to me that you will excuse it on account of my love for the fine arts. Once more accept the expression of my sincere gratitude for your generous appreciation.

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Church and Organ Music.

THE 'IMAGINARY BAR' IN CHANTING.

The term 'imaginary bar' appears to have been invented by Dr. Stephen Elvey (1805-1860), formerly organist of New and St. John's Colleges, Oxford, not so well known perhaps as his brother, the late Sir G. J. Elvey, of Windsor. In the year 1856, Dr. Stephen Elvey issued 'The Psalter, or Canticles and Psalms of David, pointed for chanting, upon a new principle, with explanations and directions.' The Preface to the first edition of this epoch-making publication is signed 'E. M.,' these initials being, in the opinion of Mr. John S. Bumpus, those of the Rev. E. Miller, of New College. But it is with the prefatory 'Explanations and directions' of the editor that we have to do.

After stating his views in regard to the rendering of the rhythmical portion of the chant, Dr. Stephen Elvey goes on to explain his methods in dealing with the crux of chanting in these words, wherein will be

found the term 'imaginary bar':-

The most difficult parts of the verse to chant well, and upon which so very much depends, are those which fall on the first note of each part of the chant, called the reciting-note; and the joining on of these parts nicely to the following bar appears to constitute the chief difficulty

To meet, or overcome, this difficulty, the last accented syllable on the recitation-note will be always distinguished in a particular manner,—First, because it will warn the singer that he is near the end of the recitation-note; secondly, because it will join it on better to the following bar, and make the whole of the chant sound as one, viz., make the recitation and metrical parts as much alike as may be.

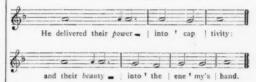
It is particularly worthy of remark, that the last accented syllable should, according to this method, form the commencement of an imaginary bar at the end of the recitation-note. This appears to take off the sudden change from the recitation-note to the metrical part, and is the principle which the author has endeavoured to carry out in pointing the Psalter.

has endeavoured to carry out in pointing the Psalter.
All parts of verses, before arriving at the last accented syllable, are to be deliberately and distinctly enunciated, just as if they were well read, instead of chanted.

The reader may be referred to the Psalter for the detailed setting forth with music-type examples of the method; suffice it to say that Dr. Elvey employs four kinds of type and a special typographical sign to form his imaginary barrings:—

- Capital letters when the word is to occupy the time of a semibreve, or whole bar.
- 2. Capital letters followed by another syllable in small letters equal to a dotted minim, followed by a crotchet.
 - 3. Black letters equal to a minim.
- 4. Italics, 'where the word, or syllable, is to be accented, but not dwelt on, and the syllables which follow it are to be chanted as they would be read.'
- 5. For the syncopations, which come so naturally in chanting—as in good reading—Dr. Elvey used a sign which can best be explained by an example from his Psalter:—

PSALM IXXVIII., V. 62.



He adds in explanation of the above music-type example:—

It may be remarked that this is the reverse of No. 2, No. 2 being a dotted minim and a crotchet, while this is a crotchet and a dotted minim.

Exactly, and this is a very important factor in good chanting, as it promotes naturalness in the rendering of the matchless prose of the Psalms.

The foregoing remarks in continuation of those in our March issue (p. 174) may serve for the present as a further instalment of the history of the pointed Psalter.

THE ROYAL COLLEGE OF ORGANISTS-A SUGGESTION.

Mr. H. W. Richards, organist of Christ Church. Lancaster Gate, is announced to give a course of 'three educational lectures' at the Royal College of Organists on the afternoons of the 6th, 13th, and 20th inst. As these discourses are given under the auspices of the College, may they not be regarded as an indication that 'the powers-that-be' of that Institution intend to give church choir-training its proper place in their Examinations? We hope it is. To show facility in performing exceedingly difficult organ pieces, or to be able to read an unfigured bass that has all the appearance of being disfigured. are all very well in their way as technical achievements. But considering that by far the majority of organ appointments carry with them the important office of choirmaster, the prime qualification of a chief musician in a church should surely be that of skill in training a choir to sing with devotional feeling, and to show taste in accompanying that shall not offend, but be in harmony with the sacredness of the office he holds. Worshippers may escape the closing voluntary-they often do-but they may

suffer much, ay, and lose much, if the musical service is lacking in devotional fervour and poetic interpretation, even though the organist may be able to write certain letters after his name. We venture to think-and others who have the well-being of church music at heart think the same-that the Royal College of Organists should re-adjust its examination methods, and in so doing make choirtraining and organ accompaniments the chief requirements for the diplomas, even if less practical tests have to be relinquished. We shall be glad to have the opinions of some of our readers on this important subject.

PURCELL'S ANTHEMS AND SIR FREDERICK BRIDGE.

We are sorry that our remarks on Sir Frederick Bridge's Gresham Lecture delivered on February 27 should have given rise to anything in the way of a controversy concerning the correctness of Purcell's anthems, a subject upon which there should be no possible difference of opinion, and in which all musicians are or should be interested. We cannot help feeling that Sir Frederick Bridge, with less than his habitual courtesy, made certain charges against Vincent Novello, whose memory and honour we considered it our duty to protect. On the occasion in question Sir Frederick said: 'It is dreadful to see how Vincent Novello treated this anthem' ('O sing unto the Lord'), without any qualifying statement as to the source from which the edition was prepared. Since the date of his lecture Sir Frederick has, we repeat, paid due tribute to the zeal of Purcell's editor by stating 'I yield to no one in appreciation of what Vincent Novello did.'

In discussing the anthem 'O sing unto the Lord,' the Gresham Professor charged Vincent Novello with certain maltreatments classified under seven heads. Of these, Nos. 1, 2, and 7 (referring to the Symphonies) are now withdrawn, because it has been proved that Novello had no opportunity of seeing either the Gostling MS., upon which Sir Frederick based his charges, or any MS. except the copyist's copy from which he worked. The charges made under the headings Nos. 3 to 6 may to some extent be met by stating that Novello-having nothing before him but that copyist's copy - doubtless thought he was justified in making certain alterations in it, on the ground that, not being an autograph, it was in his judgment wrong in certain places. If he had had the transcript to which Sir Frederick has been granted access, he might have acted differently.

Upon reconsideration we feel that the inaccuracies in Sir Frederick Bridge's explanation, to which we referred in our last issue, are not important enough to be vital to the main question, therefore we wish

ST. PAUL'S CATHEDRAL.

At the annual Festival of the Sons of the Clergy held on the 13th ult., the music included Sir Frederick Bridge's Magnificat and Nunc dimittis and a Motet composed by Sir Charles Stanford for the occasion, being a setting of Bishop Heber's words 'The Lord of Might from Sinai's brow, for chorus, organ, and orchestra. Sullivan's In Memoriam Overture and Beethoven's Hallelujah Chorus respectively began and ended a service which was rendered with its usual reverence under the guiding hand of Sir George Martin.

The annual Festival of the London Gregorian Association will be held at St. Paul's Cathedral on Thursday, the 4th inst., at 7.30 p.m., with Dr. Warwick Jordan at the organ.

On the afternoon of Trinity Sunday (the 7th inst.) Bach's Church cantata 'O Light Everlasting' will be sung at the Temple Church, under the direction of Dr. Walford Davies, who will preside at the organ. There will be no sermon, except that Bach will be the preacher, and he one of a very eloquent type.

The Festival Service of the Association of Church Choirs in the Rural Deanery of Holborn will take place in St. Giles'-in-the-fields on the 25th inst., at 8 o'clock. The organist, Mr. G. E. Dunn, will preside at the organ, and Mr. F. A. W. Docker will conduct.

ORGAN RECITALS.

Mr. H. W. Richards, Christ Church, Lancaster Gate (re-opening of the organ upon its reconstruction by Messrs. Norman and Beard).—Bénédiction Nuptiale, Saint-Saëns, and Finale from an overture, Schumann.

Dr. A. H. Mann, Congregational Church, Middlegate Street, Yarmouth.—Concerto in G, Matthew Camidge.
Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Larghetto in F sharp minor, S. S. Wesley. Mr. William Reed, Chalmers Church, Quebec.—

Minuet and Trio, Faulkes.

Mr. J. E. P. Aldous, Ascension Church, Hamilton, Ontario.-Fantasia in D minor, Sir Robert Stewart.

Mr. Chastey Hector, St. Michael's, Handsworth.-Allegro in A, Edward J. Hopkins. Mr. Thomas J. Crawford, St. Michael's, Chester Square.

Imperial March, Elgar. Mr. Harvey Grace, St. Alphege Church, Southwark.—

Allegretto in E flat, Wolstenholme

Mr. R. Meyrick Roberts, St. Cybi's, Holyhead.-Suite

Gothique, Boellmann. Mr. F. G. H. Moore, Hanover Street Baptist Church, Dunedin, N.Z.—March on a theme by Handel, Guilmant, Mr. R. W. Strickland, College Street Chapel,

Northampton.—Fantasia on the hymn-tune 'St. Mary,' C. E. Stephens.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.-Minuet in C, Henry Smart.

Dr. Alex Reid, St. Paul's, Canterbury.-Fantasia on the Sicilian Mariners' Hymn, 'Lux.

Mr. Franklyn Mountford, St. James's Church, Handsworth, Birmingham.—Overture in E minor, Morandi. Mr. F. Walton Evans, St. Michael-the-Archangel,

Alcombe.-Invocation in B flat, Guilmant.

Mr. H. C. J. Churchill, Queen's Hall (annual meeting of the Tonic Sol-fa College).—Andante in D, Silas, and Allegretto in E flat, Wolstenholme.

Mr. Herbert A. Bennett, St. Luke's, Great Crosby.-Festive March, Henry Smart.

Mr. W. Henry Maxfield, St. John-the-Evangelist, Altrincham.—Andante grazioso in D, Henry Smart. Mr. W. Wolstenholme, All Saints', Norfolk Square.—

Fantasia and Toccata, Stanford, and Choral Song and

to withdraw a statement which has apparently given rise to some misunderstanding.

Fugue, S. S. Wesley.

Mr. E. H. Thorne has continued to give during the past month his instructive 'Bach Organ Recitals' at St. Anne's Church, Soho, his renderings of the Choral Preludes being a marked feature of these admirable performances.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. A. Burgess, St. Michael's Church, Observatory, Cape Town.

Mr. J. Chaplyn Denny, Parish Church, Hadlow. Mr. Frank Grant, Wren Road Congregational Church, Camberwell.

Mr. N. F. Byng Johnson, St. Alkmund's Church, Derby. Miss E. F. Salisbury, Church of St. Peter and St. Paul, Marlborough.

Mr. W. Scott, Holy Trinity, Walton Breck, Liverpool. Miss May Tallant, Swiss Church, Bloomsbury.

Mr. Arthur F. Warner, Holy Trinity Church, Bramley, Guildford.

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FOUR-PART SONG.

Words by Thomas Chatterton (1752-1770).

Composed by John E. West.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK





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The Musical Times, No. 724.







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Also published in Novello's Tonic Sol-fa Series, No. 1319, price 12d.

THE MUSICAL TIMES.

FOUNDED IN 1844.

THE MUSICAL TIMES is the oldest English journal devoted to music and musicians; moreover, its existence has exceeded that of any other musical journal issued, or that has ever been issued, in this country. Founded in the year 1844, it first appeared in the form of a modest sheet of eight pages; but in the intervening fifty-eight years it has, like Topsy, "growed," and every issue now consists of seventy-two pages.

Quantity, however, is not the summum bonum of a musical journal—quality should occupy the first

place. If the quality test can be put to the proof by mentioning the names of contributors, The Musical Place. If the quality test can be put to the proof by mentioning the names of contributors, The Musical Times has no reason to fear the result. The following are some of the writers during recent years:—

C. A. Barry, Joseph Bennett, Vernon Blackburn, Rev. Francis L. Cohen, Frederick Corder, Henry Coward, F. H. Cowen, W. H. Cummings, W. H. Hadow, Edward Heron-Allen, A. J. Hipkins, Arthur Johnstone, A. Kalisch, H. E. Krehbiel, Robin Legge, Otto Lessmann, Charles Maclean, J. A. Fuller Maitland, W. G. McNaught, E. Mandyczewski, F. Niecks, Ebenezer Prout, W. Barclay Squire, J. S. Shedlock, J. F. R. Stainer, Franklin Taylor, Herbert Thompson and F. Gilbert Webb.

Biography, has been made, a special feature during the past five years. Unwards of fifty biography, has been made, a special feature during the past five years.

Biography has been made a special feature during the past five years. Upwards of fifty biography has been made a special feature during the past five years. Upwards of fifty biography has been made a special supplement portraits, have appeared since July, 1897. These articles have graphical sketches, with special supplement portraits, have appeared since July, 1897. These articles have been received with much favour both at home and abroad, and in Britain beyond the seas. English and foreign musicians of eminence, contemporary and bygone, have been included in this large gallery of Musical Times Biographical Sketches: the subjoined list of names speaks for itself.

Illustrations have become an important and almost indispensable adjunct of present-day periodicals, This much appreciated feature has of late been considerably developed in the pages of THE MUSICAL Times. A series of articles on English Cathedral and College Chapels has furnished scope for the pictorial embellishment of the descriptive matter relating to these interesting subjects. series will be continued, and also the articles on important musical libraries, public and private.

The survey under the heading Church and Organ Music has been greatly extended. been to provide matter that shall be both interesting and of practical helpfulness to those who officiate in "Quires and places where they sing" and play.

The old-established characteristics of THE MUSICAL TIMES have been brought up to date. The "Occasional Notes," or leaderettes—as they are sometimes fancifully termed—cover a wide range of subjects. The monthly letters of such distinguished writers as Mr. H. E. Krehbiel, of New York, and Dr. Eusebius Mandyczewski, of Vienna, need no commendation; and the periodical records of music-makings in various centres of musical activity are supplied by the leading writers on music in the Provinces. A somewhat new feature, and one that is steadily growing in usefulness, is the section headed "Answers to Correspondents." No pains will be spared in furnishing satisfactory replies to the questions asked, even though the interrogations be, as they often are, posers.

Reference may be made to the music—anthems or part-songs—appearing month by month, and to other well-known features of this old-established journal. The Musical Times has a large circle of friends and well-wishers in various parts of the world; and the many gratifying tokens of appreciation that are constantly being received, not only by letter but by frequent quotation in the Press, act as a stimulus to the Editor to increase the brightness of its pages and to make the paper more acceptable in the future

even than in the past.

BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS THAT HAVE APPEARED IN

THE MUSICAL TIMES

BETWEEN JULY, 1897, AND APRIL, 1903.

SIR GEORGE GROVE, C.B. Mr. George Henschel.

DR. HENRY HILES

MR. A. J. HIPKINS.

MR. ALFRED HOLLINS.

DR. GREENE.

MADAME ALBANI. DR. ARNE. PROFESSOR ARMES. THOMAS ATTWOOD. Dr. BLOW. DR. BOYCE. SIR FREDERICK BRIDGE. DR. BRODSKY DR. HENRY COWARD. DR. F. H. COWEN. J. B. CRAMER. Dr. CROFT. DR. W. H. CUMMINGS. MR. EDWARD DANNREUTHER. MR. BEN DAVIES. DR. EDWARD ELGAR. DR. EATON FANING.

Mr. Alfred Gibson. Sir John Goss.

Dr. E. J. Hopkins. Dr. Joachim. PROF. KARL KLINDWORTH. DR. C. H. LLOYD. Mr. EDWARD LLOYD. MR WALTER MACFARREN. SIR ALEXANDER MACKENZIE. DR. MCNAUGHT. MR. AUGUST MANNS. SIR GEORGE C. MARTIN. PROF. NIECKS. PROF. HORATIO PARKER. SIR WALTER PARRATT.

SIR HUBERT PARRY, BART. PROFESSOR PROUT. MR. ALBERTO RANDEGGER. Dr. HANS RICHTER. Mr. George Riseley. M. EMILE SAURET. HENRY SMART. SIR JOHN STAINER. SIR CHARLES STANFORD. RICHARD STRAUSS. SIR ARTHUR SULLIVAN. Mr. Franklin Taylor. Mr. JOHN THOMAS. REV. PRECENTOR TROUTBECK. VERDI. SAMUEL WESLEY. Dr. S. S. WESLEY. HERR AUGUST WILHELMJ.

HENRY WILLIS.

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THE MUSICAL TIMES is published on the 1st of every month. Price 4d. Annual Subscription, post free, five shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

A HUGE JOKE!

A number of London and Provincial papers recently gave publicity to the astounding news that a pupil at the Graz School of Music had discovered a complete and finished full score of Schubert's 'Unfinished' Symphony! Touching details were given of the sensational find: how the aforesaid youth had helped an old woman who had, from sheer exhaustion, fallen down in the street; how he had tended and goodnaturedly led her to her humble home. After this stirring exposition in Act I. of the drama, came the marvellous development and the terrific climax: the aged, trembling dame showed her young friend, the good Samaritan, a bundle of old music paper which she said she had found in the house of a capellmeister in whose service she After his death, we read, nobody had bothered about these manuscripts, wherefore she had annexed them; and when the lucky youth turned them over, he came across a volume yellow with age, and gnawed by mice, on the first sheet of which was written 'Franz to his Anselmo.' The music proved to be that of the 'Unfinished' Symphony by Franz Schubert! In feverish excitement the youth turned over the leaves of the precious tome when lo! and behold, there met his enraptured gaze the Scherzo and Finale of the most marvellous Torso amongst musical masterpieces, in other words the lost 'finish' of the heavenly 'Unfinished' Symphony.

A pretty tale and one that must have thrilled everybody who read—and believed it. It was offered to us for publication, together with other sensational news of a different kind. We were suspicious, and in endeavouring to trace the story to its fons et origo we soon found that the Paris Ménestrel, which was named as its source, had been beautifully taken in by the Leipzig Signale. The story appeared there

plausibly enough, with full details.

The very next paragraph, however, contained a preposterous tale of a Russian lady pianist bribing the Berlin critics by purchasing in a noted *Conditorei* no less than seventy-five dozen Berlin Pfannen-kuchen (dough-nuts)! and sending each critic half-a-dozen, 'none of which were returned,' &c., &c.

Then we scrutinized the paper more closely, and noticed the date of publication: April 1! A clue, indeed; whereupon we dived deeper into the mysterious depths of this remarkable publication. The result? Ridiculous tales of preposterous, vainglorious speeches said to have been delivered by Richard Strauss; nonsensical, impossible titles of two new symphonic poems by the same great musician; details of pieces of music with the most absurd 'programmes'; reviews of silly hypothetical books, e.g., 'Richard Wagner and Animals; two volumes, each of 600 pp.; vol. i. Mammals and Birds; vol. ii. Reptiles and Fishes.' And what shall be said of the advertisements? All were in keeping with the nature of the news and criticisms. This was enough, and we turned once more to the title-page, where we found the following notice:—

Every year one of these numbers appears, and each time on April 1, to show our esteemed readers the lighter side of the musical world.

This explained all. We had before us an 'April Fool's' number of a sedate-enough paper under normal conditions. The whole of the contents consisted of a budget of nonsense. This had been taken quite seriously by a number of Foreign and English papers, which were caught napping by the wonderful ways of the German press when dealing, on April 1, with 'the lighter side of the musical world.'

Reviews.

Schumann. By Annie W. Paterson. The Master Musicians Series. Edited by Frederick J. Crowest.

[J. M. Dent and Company.]

This, the latest contribution to Messrs. Dent's series of musical monographs, deals with the career of a very remarkable man of whom the last word has yet to be said. In compiling this memoir the authoress, Dr. Annie Paterson, has aimed at supplying 'an accurate character sketch,' and in so doing 'to let the great tone-poet speak to the reader through his own thoughts and mental aspects as displayed so vividly in his various writings and letters.' Thus it has come to pass that more than half (the second portion) of the book is devoted to the consideration of 'The Man' and 'The Musician and Writer,' and the remainder (91 pages out of 215) to biography fer se. The result is a readable book that succeeds in portraying the life-work of the composer to whom in no small degree was given the power to charm by his music.

In a book intended for English readers we should like to have seen some reference to the history of Schumann's music in England, with which the name of Dr. August Manns will ever be honourably associated. The statement (on p. 179) that Madame Schumann did not visit these shores between 1856 and 1865 needs correction, as she played in London in the years 1857 and 1859. The 'Queen's Private Band' is curiously given (on p. 58) as 'the Windsor private band.' Some illustrations and facsimiles, to the number of eight, add to the interest

of the volume.

A Vade mecum for Singing-Teachers and Pupils. By Salvatore Marchesi. [G. Schirmer, New York.]

Into a booklet of fifty pages Cavaliere Marchesi has contrived to compress many interesting and thoughtful explanations and arguments connected with the art of singing. The style of the work is crisp, readable, and attractive. The author girds mercilessly at the charlatanism that has brought the scientific study of voice-production into something very like contempt. He believes that pupils should have 'some general anatomico-physiological notions concerning the vocal organs,' and that teachers, in addition to theoretical knowledge, must have 'instinctive intuition, penetrating reflection, and long experience.' He says that female voices are more difficult to cultivate than male voices, and that therefore the number of deluded young men is far less than that of young women who have been and are led astray, but 'the inhuman deception goes on every day and everywhere.'

As to method, it is emphatically asserted that difficulties must be overcome in 'a natural and progressive order' a platitude, for no one would intentionally contend for any other order. The first exercise should be sung on a slightly darkened A (Italian), and no words should be sung 'until the voice is sufficiently developed in power and flexibility and equalized throughout its compass, and until the registers are nearly blended and the vocal mechanism has acquired sufficient facility.' We commend these irreproachable first principles to the embryo Melbas and Santleys who, after a term or two of twenty minutes once-a-week lessons at a singing-while-you-wait 'School of Music,' cater for public attention. After the darkened A, adequate vocalises follow to perfect the blending of registers. The author condemns the 'smiling' mouth so often recommended: it is 'absolutely contrary to the laws of acoustics.' He says that the lips are 'intended' (if design rather than evolution is admitted one might recall other and fonder theories of intention) to give final shape to the sound. As to breathing it is best to allow it to take care of itself. Every intentional preparation or effort made in order to draw air into the lungs hinders the freedom of the natural process. Normal, healthy breathing is 'diaphragmatic,' which is explained as involving the pushing down of the abdomen to make room for the lungs. Lateral breathing, that is the sideways extension of the ribs, is condemned. The stroke of the glottis is discussed in a short chapter.

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It is duly urged that inasmuch as volume of tone is dependent upon amplitude of vibration, the development of the potential elasticity of the vocal cords must be an object of practice. In dealing with resonance, some acoustical laws relating to the diffusion of vibrations are explained in terms open to criticism. Registers are asserted to arise not as usually understood from the varied behaviour of the vocal cords, but 'exclusively from the co-operation of the different resonators of the vocal instrument.' It is roundly stated that 'No modification can be detected in the physical structure or physiological activity of the glottis as a vibrator that could account for the different timbre of the sound in a change of If this is right then exeunt Garcia, Seiler, Behnke! The author deals rather fully with the classification of voices. One may take exception to the manner of the explanations (as when it is said that at the period of puberty the larynx rises a few lines); and at the representation (without remark) of the compass of the various classes of tenor and alto voices an octave too high. A chapter on 'How to practise' is followed by one on 'Analysis'-that is, sight-singing-in which it is casually observed, as though it were a matter of course, that 'students that wish to learn singing, especially women, are usually not musical' (!). The last chapter, which is on 'Style,' is doleful and pessimistic. We live in hopelessly degenerating times, so far as the teaching of singing is concerned. Reaction may come after the lowest point has been reached: so we are to get worse before we shall get better. We are sorry that so eminent a teacher as Cavaliere Marchesi, with his half-century of experience, has no more comfort to give us. As it is, we may be thankful for his book, written as he says with the feeling of a man accomplishing a sacred duty, and we may hope that it will assist to arrest the alleged fatal decline of the divine art of song.

Six Russian Songs. Selected and translated by Rosa Newmarch.

[Novello and Company, Limited.]

English vocalists are greatly indebted to Mrs. Newmarch for her excellent translations of Russian songs, and especially of those comprised in the above selection, which consists of 'A Ball-room meeting' and 'Regret' by Tschaïkovsky; 'Silent Sorrow,' 'An Eastern song,' and 'Dearest little maiden,' by Dargomijsky; and 'A rose in autumn,' by M. Balakirev. These will doubtless be familiar to many of our readers, for they have been charmingly sung at several concerts by Mrs. Henry J. Wood, but those who are unfamiliar with them should hasten to make their intimate acquaintance. They possess a character of their own, and afford rare opportunities for cultured singers to touch the hearts of their listeners.

Dear Home. Love's Message. I asked the Swallows. That Song of old. Cherished Dreams, and The Roses of Palestine. English words by Paul England. Music by Eduard Lassen.

Two Songs for Contralto. Two Songs for Baritone. By Helen Agnes MacWhirter.

[Bosworth and Co.]

Herr Lassen's style is too well known by vocalists to need description, but it should be said that its best attributes will be found in the above group of songs. The most important are the first and last of the list, the former a graceful expression of home memories, cherished and revered, and the latter an effective setting of words of tragic character.

Miss MacWhirter's two songs for contralto comprise settings of Heine's 'Seraphine' and E. Nesbit's 'Cradle Song,' which respectively have German and English words only. Both are very well written and pleasing, the accompaniments possessing considerable musical interest. The words of the baritone songs are 'The faded violet,' by Shelley, and 'A lassie I ken,' by McEwen. The music to these is unpretentious but expressive, and sung consecutively the songs would afford effective contrast.

Obituary.

LUIGI ARDITI.

On May-Day, at his residence at Hove, the death took place of the well-known operatic conductor Luigi Arditi, in his eightieth year. Born at Crescentino, Piedmont, Arditi studied at the Milan Conservatoire as a violinist. He tried his hand at composition, but the outcome of that phase of his career may be summed up in 'Il Bacio,' a long-established favourite vocal waltz, the strains of which are typical of its genial composer. In 1858, Arditi made London his headquarters, but he led a roving life in conducting Italian opera in one European city after another, in addition to operatic tours in the United States under Mapleson. A man who retires from public life is soon forgotten; but it should be remembered that Arditi conducted the first performances in England of the following works, which we place in chronological order: Gounod's 'Faust,' Her Majesty's Theatre, June 11, 1863; Schumann's E flat (Rhenish) Symphony, Arditi's Promenade Concerts, Her Majesty's Theatre, December 4, 1865; Wagner's 'Flying Dutchman,'-the first performance of any one of Wagner's operas in this country, be it noted—Drury Lane Theatre, July 23, 1870; Mascagni's 'Cavalleria Rusticana,' Shaftesbury Theatre, October 19, 1891; and Humperdinck's 'Hänsel und Gretel,' Daly's Theatre, December 26, 1894.

Alderman Thomas Dyson, J.P., for thirty years a Lay Clerk in St. George's Chapel, Windsor, and formerly Mayor of the royal borough, died, we regret to record, on May 1, aged seventy-seven. In 1850 he began his vicar-choral career as a tenor singer at Canterbury Cathedral, and four years later migrated to Windsor. The late Mr. Dyson started the well-known pianoforte and music business of Messrs. Dyson and Sons nearly forty years ago.

Mr. Thomas Lawrence Forbes, a well-known amateur organist in Hampstead, died at his residence, 8, Lancaster Road, on the 9th ult., aged 70.

Madame SIBYL SANDERSON, the celebrated American opera singer, a native of San Francisco, died at Paris on the 16th ult., aged 39.

The death of Mr. Julius Seligmann, of Glasgow, is noticed by our Glasgow correspondent on page 409.

THE BEETHOVEN FESTIVAL.

A special feature of last month was the Beethoven Festival organized by Professor Johann Kruse at Queen's Hall, which extended from the 16th to the 25th ult., and embraced the Nine Symphonies, the principal Overtures, the Violin Concerto, the Pianoforte Concerto in E flat, Op. 73, some of the best examples of the chamber music, and famous vocal excerpts. The soloists engaged were Miss Agnes Nicholls, Mr. Ben Davies, Professor Kruse's Quartet Party and Herr Reisenauer.

The chief interest, however, in the event and that

The chief interest, however, in the event and that which specially justified the Festival was the engagement of Herr Felix Weingartner as conductor, of whose readings of the Symphonies rumour had spoken in terms of lavish praise. This for the most part was fully justified. The German conductor secured a series of remarkably finished and virile interpretations—the balance of tone, clearness of phrasing, and attention to the minutest details being beyond praise. The only fault was an unbending preciseness in rhythm which in certain movements became irritating to sensitive ears, and a certain loss of the ruggedness and the spirit of unconventionality so characteristic of Beethoven, but this very excessive rhythmic precision naturally appealed to the majority, and the performances were invariably followed by enthusiastic applause. The chorus in the Ninth Symphony was supplied by the Dulwich Philharmonic Society, and the solo vocalists engaged were Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Ffrangcon-Davies.

MORECAMBE MUSICAL FESTIVAL.
(BY OUR SPECIAL CORRESPONDENT.)

Four thousand competitors, an audience of considerably over six thousand at the concluding concert, prodigious crowding and enthusiasm with no disagreeable incidents, these points may serve to convey some preliminary idea of the thirteenth Morecambe Festival, held on April 29 and the three ensuing days. No one having any acquaintance with the best of the musical meetings in the North of England would be likely to suppose that the immense popular success of the competitions was obtained by prescribing pieces of a second-rate order; but as this might be thought by persons who do not happen to know anything about the musical movement in the North, it seems advisable to mention at once the selections in the more important of the open classes:—

he open classes:—

Challenge Shield Class, for choirs of fifty voices, or thereabouts:— Madrigal, 'So saith my fair' (Marenzio); four-part song, 'Dim-lit Woods' (Brahms); six-part song, 'Dirge of Darthula' (Brahms); four-part song, 'Weary wind of the West' (Elgar). Class for smaller mixed-voice choirs:—'Cynthia, thy song' (Croce), 'The Falcon' (Brahms), Female-voice choirs:—'Love song' (Brahms), Chorus of Sirens, from 'Song of Argantyr' (Corder). Male-voice choirs:—'Sunset' (Percy Pitt), 'Battle Song' (Schumann). String orchestras:—

Elégie' in D, from Tschaikovsky's Sérénade.'
Full orchestra: — Andante con moto from Unfinished Symphony (Schubert) and Prelude to third act of 'Lohengrin,' arranged for concert performance, with theme of Bridal Chorus as coda.

In the Shield class the competition was keen, and the extremely high standard was exemplified not only in the performance of the winning choir. The friendly rivalry of the three neighbouring sea-side places—Morecambe, Blackpool, and Southport—once more produced a gorgeous feast, of song. But though the Lancastrian madrigal societies all sang in a manner worthy of their high reputation, they this time found themselves in the presence of formidable rivals from a distance, and the Shield ultimately fell to Hanley. If Leeds and Sheffield possess the best choirs in the country on the grand scale (say 250 voices), to those four madrigal choirs of 50 voices or so-Morecambe, Blackpool, Southport, and Hanley—a corresponding place of eminence may with tolerable confidence be assigned. All four choirs have a very high standard of general efficiency, with fine vocal material, thorough discipline, and a guiding musical intelligence that avoids all serious mistakes. From none of them does one ever hear a bad fault of intonation, a confused entry, an inept crescendo, dull phrasing or heavy rhythm. In the extremely difficult matter of maintaining the exact pitch in long unaccompanied pieces it is hard to say which is the strongest. They are all capable of it, with luck, and each of them has achieved it on a good many occasions. One notes the curious point that Blackpool, if they lose pitch at all, nearly always go a little sharp, and the others, in the like case, a little flat. Other special points that suggest themselves after repeated hearings are that Morecambe is pre-eminent in artistic repose and in the faculty of penetrating the secret of different styles, and Blackpool in smartness and the virtuoso qualities. These words are used without the slightest intention of a sneer. The Blackpool singers have a certain peculiar alertness which they naturally and legitimately cultivate, and if the prize were adjudged simply for sheer tunefulness, unanimity in the phrasing, and such qualities, they would always be likely to win it. But while Blackpool is pre-eminent in qualities that appeal to the voice expert, a person primarily interested in the due drawing forth of the composer's meaning would be likely to prefer Morecambe. In the other two choirs, Southport and Hanley, it is all-round efficiency, or high average, rather than any differentiating point of excellence, that challenges attention.

The special qualities of Morecambe were illustrated in the Thursday concert. In association with Mr. Plunket Greene they sang the 'Vätergruft' by Cornelius, the day, and Dr. Elgar was the presiding genius.

and 'Landerkennung' by Grieg, catching the weird atmosphere of the former piece and meeting with entire success all the difficulties presented by the sustained pianissimo, the strange and wonderful modulations, and the German text—the original language being used in order not to disturb the vowel harmonies. This represents one of Mr. R. G. W. Howson's boldest ventures, but the result was a performance of the short but wonderfully original and interesting composition that has probably not been surpassed in this country.

In the orchestral classes Nelson and Colne still easily held their own against all comers, Nelson winning the full orchestra and Colne the string orchestra prize. The Colne orchestra was associated with the festival choir in Elgar's 'The Banner of St. George,' and the two played together the 'Lohengrin' selection under the conductorship of Mr. Corder, at the Saturday concert. That piece was encored, and rather unfortunately, for it went very well the first and not so well the second time. But the standard of the orchestral playing on the whole could only be considered astonishingly high, for one remembered that the performers were mostly working men from small manufacturing towns in North Lancashire. In rehearsing and performing his cantata Dr. Elgar did not find it necessary to make much allowance for the amateur status of the instrumentalists.

Wednesday was devoted to choirs of children and Girls' Friendly Societies, and Thursday to the local competitions, the standard of which was declared by Dr. McNaught to be equal to the standard in the open classes of seven years ago. The prize-winners in open competitions, besides those already mentioned, were, for female-voice choirs, Blackpool Glee and Madrigal Society (conductor, Mr. H. Whittaker); for small mixed-voice choirs, Barrow Madrigal Society (conductor, Mrs. Bourne); for male-voice choirs, Southport Vocal Union (conductor, Mr. J. C. Clark). The Novello Prize for the greatest total of marks fell to Blackpool In the open classes for instrumental chamber music, groups led by Mr. Bertram Lewis were successful, and Mr. Bleasdale's Lancaster forces gained an award in the small orchestra class.

Of new features in this year's Festival there was no lack. The association of Mr. Plunket Greene and the Morecambe choir at the Thursday concert was new, and so was the formation of a large-scale choir with contingents from Blackpool, Kendal, Morecambe, and Southport, who, together with the Colne orchestra, performed Dr. Elgar's 'The Banner of St. George,' under the composer's direction. These forces were brought together on Friday night for rehearsal, and were afterwards entertained to a 'Festessen,' quite in the German style, by the Executive. Another complete novelty was Dr. Elgar's part-song 'Weary wind of the West,' heard in public for the first time on the last day of the Festival; and on an unprecedented scale, if not of an unwonted kind, was the competition in the Shield class, where the adjudicators had to deal with no fewer than eleven choirs. The behaviour of the enormous masses of competitors and listeners was in accord with the excellent record of former years. The management of a musical festival in which 4,000 competitors take part is no easy matter, and this year it was universally admitted that the work had been once more admirably well done. Besides the solution of tactical problems presented by the manœuvring of the enormous bodies of singers and players who take part in the proceedings, one notes on the part of the executive an endeavour to perfect numerous secondary but still important points. Though probably all the members of the committee had an honourable share in the work, one may, without making invidious distinctions, mention two names, Mr. R. G. W. Howson as the leading spirit in purely musical matters, and Canon Gorton as the tactful chairman.

The adjudicators were a committee of four. Mr. John Acton, of the Royal Manchester College of Music, represented expert knowledge of voice production, and Mr. Frederick Corder, Curator of the Royal Academy of Music, orchestral technique. Dr. McNaught brought his unrivalled experience of competitions to bear on the problem of putting through the multifarious business of the day, and Dr. Elear was the presiding genius.

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COMPETITIONS.

(BY OUR SPECIAL CORRESPONDENTS.)

CARLISLE.

The eighth annual series of competitions and concerts constituting the Carlisle and District Musical Festival was held on April 22 and 23. The first day was devoted to the children's school choirs and the girls-in-business choirs. Eleven of the former and no fewer than eighteen of the latter competed. The Penrith children gained the chief prize, which consisted of a challenge shield. money prizes were offered in any section of the competitions. The choirs of girls-in-business sang remarkably well. Altogether the singing during the day was agreeably tuneful. The children united to perform the cantata 'The Spider and the Fly' (Bridge), under Dr. McNaught, who adjudicated throughout.

On the second day the adult choirs competed. There were forty entries. It was evident from many of the performances that the art of choir-training is studied in this district with marked success. A choir from Charlotte Street Congregational Church, under Mr. T. P. Dowell, gave beautiful performances, and other choirs were not far behind. The concert programme included Bach's 'O Light Everlasting,' a fine performance of which was given by the united choirs. The new organist of the Cathedral, Mr. A. G. Mercer, greatly assisted the proceedings. It was a great advantage to the Festival to have so competent a musician ready to meet every demand. Miss Edna Thornton and Mr. Denham Price sang at the concerts.

WESTMORLAND MUSICAL FESTIVAL.

The fact that the Festival and competitions held at Kendal on April 23, 24, and 25 formed the eighteenth of these events points to the comparative antiquity of the institution; and when one reflects on the number of festivals more or less on the same plan that have sprung up during the past eighteen years, it is possible to realize how much is owing to the enterprise of Miss Wakefield. Having regard to the energy with which these competitions have been managed, there seems to be little room left for fresh development, and in truth the Festival we are considering presented but few novel features. As regards the competitions, the chief novelty was one for wood-wind or horn soloists, the instruments available being piccolo, flute, clarinet, oboe, bassoon, and horn. There was a satisfactory response, a flute, a clarinet, and two oboes appearing before the judge, Mr. T. T. Noble, of York, and it is to be hoped that the ultimate result may be an encouragement to these neglected instruments. Village orchestras again came forward, and two attempted Schubert's Fifth (B flat) Symphony with considerable success. The folk-song competition, begun last year, was also resumed with good results, Mr. F. Kidson, of Leeds, a specialist in this matter, disqualifying some excellent songs as having been published, but finding three excellent ones well worthy of prizes—'Poor old Horse,' 'Swarth Fell Rocks,' and 'The Cartmel

The madrigal singing, always a feature at Kendal, was if anything even better than usual, Pearsall's 'Why weeps my lady love?' being sung to something approaching perfection by choirs from Yealand and Sedbergh. further prominence was given to the madrigal in the programme of the first evening concert, the bulk of which consisted of a series of eighteen madrigals, from Edwards's 'In going to my lonely bed' to modern examples by Parry and Stanford. The idea was an excellent one in the abstract, as illustrating the wealth of material that exists in one of the most typical branches of native music, and it was practically justified by a series of really fine performances, in which a large chorus, formed out of ten of the chief competing choirs, took part under the direction of Mr. George Rathbone,

the choirmaster of the Festival.

So high a standard is raised by the highly-trained choirs which have for years past taken part in these Festivals, that it was well to establish a special class

discretion of the judge, Dr. McNaught, from the various works prepared for the second concert. The result of this select competition was that Sedbergh won the first prize, Windermere being second out of the nine that took

The choral works from which this selection was to be made were Somervell's setting of Wordsworth's 'Power of Sound' (first heard at one of these Festivals in 1895) and Elgar's 'Coronation Ode,' both of which were performed with great spirit under Mr. Coleridge-Taylor's energetic conductorship. At the same concert the orchestra, composed of members of the Hallé Orchestra, showed its excellent quality in two movements from Dvorák's 'New World' Symphony, with which, as might be expected, Mr. Coleridge-Taylor showed himself to be in complete sympathy.

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The children's competitions on the final day were on familiar lines, of the same practical nature as usual, and terminated in a concert at which 500 juveniles united their voices, with an effect that had a charm quite its own, in a very pleasing cantata written for the occasion by Mr. Rathbone, 'Vogelweid the Minnesinger,' a piece which is attractive in its tunefulness, and at the same time has

some of the distinction which an unobtrusive musicianship can afford. Madame Liza Lehmann's cantata,

'Once upon a time 'was another interesting feature of this juveniles' concert, Mr. Banks's adult Kendal choir providing the choruses.

The principals who took part in the three concerts were Miss Lydia Nervil, Miss Mary Wilson, Mr. Gervase Elwes, Mr. Pedro de Zulueta, and Mr. Plunket Greene, with Miss Marie Hall as solo violinist, and Miss Gertrude Kingston elocutionist. The prizes, which according to the wholesome rule prevailing at Kendal consist of certificates and medals, money being given only towards actual expenses, were distributed by Lady Mary Lygon, who in Worcestershire and in New South Wales has done such good work for popular music that her appearance was especially appropriate.

MID-SOMERSET .- SHEPTON MALLET.

This young institution showed signs of abundant life at its second annual meeting at Shepton Mallet on April 29 and 30. It is worked chiefly and with inspiring energy by its founder, Mrs. Mansel, of Wincanton. Although the competitions occupied two days, two adjudicators, Dr. Somervell and Mr. George Rathbone, were kept busy working separately nearly all the time. Many sections were devoted to the children, who, after competing, united to perform the cantata 'Vogelweid the Minnesinger' (Rathbone), under the direction of the composer. More than a dozen adult choirs entered the various sections, and in the evening combined to give a performance of Schubert's 'Song of Miriam.

In this somewhat remote corner of Lincolnshire Mrs. Massingberd has succeeded in rousing some enthusiasm for musical study by organizing annual competitions which this year were held on April 27 and 28. About a dozen villages sent in school choirs and choral societies. The singing generally was satisfactory, some of it being really excellent. An adult choir from Horncastle was a good object-lesson for many of the other choirs. It was one of the most promising features of the proceedings that so many choirs of average capacity came to learn what there is to do and how to do it. At an evening concert the best choirs united to perform Somervell's 'Power of Sound.' Dr. McNaught and the Rev. H. Dams, of Carlisle Cathedral, adjudicated.

YORK.

The Yorkshire Choral and Instrumental Competitions were held on the 6th and 7th ult, at York. These competitions were instituted by Miss Mary Egerton, who still takes an active part in promoting the scheme. The educative effect of the gathering and the constant public criticism of the performances is proved by the excellence of the school singing. There was seldom a note out of tune, and the purity and sweetness of tone of the children's voices was a subject of general remark, and for them with a test of a searching and extensive character. Elgar's 'My love dwells in a northern land' was the set piece, the other being chosen at the The same high standard was happily evident in the various esult of the first at took is to be Power in 1895) h were aylor's ert the hestra. s from ich, as

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choral society section. Monk Fryston, under Mr. D. Morris, and the Centenary Chapel Choir (York) under Mr. Rymer, gave first-rate performances of the test-pieces in the different sections in which they were awarded prizes. The Centenary Choir could pit themselves creditably against the best small choirs in the kingdom. A strong feature of the York gathering is the excellence of the ensemble chamber music playing. The entries for pianoforte trio and for string orchestra were not numerous, but their performances were exceedingly interesting. Mr. A. Bent, of the Royal College, adjudicated in this section; Mr. Noble, the Cathedral organist, took great interest in the proceedings. His string orchestra performed Purcell's suite, and he conducted a performance by the combined choirs of Elgar's 'My love dwells in a northern land.'

MALVERN.

The eighth annual Madresfield Musical Competition took place at Malvern on the 5th and 6th ult. This scheme was inspired by Lady Mary Lygon, and it still enjoys the advantage of her active co-operation. The first day was devoted to the children and the church choirs. On the second day there were forty-six entries from adult choirs, quartets (instrumental and vocal), &c. Some of the choral singing elicited great praise from the adjudicators, Mr. A. H. Brewer and Mr. Granville Bantock. Dr. Elgar, who was present, also publicly stated that in his opinion the standard was higher than it had been. The Festival closed with an evening concert at which a fine performance of Elgar's 'Coronation Ode' was given by a band and chorus of about three hundred performers, the composer himself conducting.

PONTEFRACT.

The debt which popular music, in the highest sense of the expression, owes to the individual efforts of en-lightened amateurs is not easily exaggerated. The competitions which are doing so much to raise the standard of both taste and performance, more especially in the agricultural districts of the North of England, have in nearly every case been started and organized by amateur effort.

It has now reached Pontefract, a town whose familiar 'Pomfret cakes,' so soothing to the vocal cords, give it an obvious connection with the vocal art. Here, owing to the energetic initiative of a local amateur, Mr. F. S. Hatchard, seconded by another very capable amateur musician in Mr. C. D. Atkinson, a series of competitions has just been established. How good a start it made may be understed from the bar for the start it made may be understood from the bare fact that there were 153 entries, and that the event covered three days, May 12, 13, and 14. There can be little doubt that the entries will increase on a future occasion, and many more will submit themselves to the practical, kindly, and often amusing criticism of Dr. McNaught, who was wisely chosen help give the event a favourable start.

Though the entries were very numerous for a beginning, the weak spot was in the classes for concerted music, choral societies, choirs, madrigals, male-voice choirs, and the like, which form of course the most important side of these gatherings. After the close contest between two small choral societies from Monk Fryston and Normanton other societies do not desire to join in the fray. The singing by these choirs of 'How lovely are the messengers' and part-songs by Edward German and Garrett was remarkably good, and the brilliant success with which the former Society went through a rather prolonged test in sight-reading furnished the high-water mark of the Festival. There was, too, some excellent singing on the part of adult soloists of each kind of voice, the vocalization of the sopranos and contraltos being especially good, but a prevalent fault arose from the habit of many to assume a style of pronunciation which was no doubt thought refined, but which disguised the broad yowel sounds native to Yorkshire, and which are so particularly effective for vocal purposes.

The school children turned up well, and did some work which, if not always satisfactory in itself, was of an intensely practical nature, and calculated to be of the

tone was frequent, giving one the impression that the standard of schools in the district might be higher, and standard of schools in the district might be nigher, and that teaching might be on better lines. But it is precisely to this end that these competitions are organized, and if we may judge from the experience of other centres, the opportunity offered at Pontefract of raising a higher standard by comparison of results, and by listening to the advice of a thoroughly competent expert, should in the course of a year or so produce a marked improvement.

course of a year or so produce a marked improvement.

The concerts associated with the competitions were given under the conductorship of Mr. C. D. Atkinson. The Morecambe Festival is reported on p. 403.

THE FEIS CEOIL.

The Feis Ceoil (Irish Musical Festival) which, held in Dublin, began on the 18th ult. and continued throughout the week, has been one of the most successful yet held. The general standard in all the competitions was very good, and on the whole showed improvement on former estivals. The first evening was devoted to a concert restivals. The first evening was devoted to a concert of Irish music and some of the prize compositions. Of the latter, Mr. C. S. Craddock's anthem 'All Thy works praise Thee, O Lord' deserves special mention. Signor Esposito's Second Irish Rhapsody for Violin was magnificently played by Mr. John Dunn. Mr. Hamilton Harty's fine song 'The rose's madness,' well sung by Mr. E. Gordon Cleather, was one of the most interesting items of the concert. Several Irish pullodies arranged items of the concert. Several Irish melodies arranged for chorus by Jozé, Seymour, and Rogers were sung by a large choir specially organized for the occasion, and conducted by Dr. T. R. G. Jozé.

Tuesday's concert consisted of the prize cantata 'Connla

of the golden hair,' words and music by Mr. W. Harvey Pèlissier, and 'Deirdre,' words by T. W. Rolleston and music by Signor Esposito, which won the prize at the first Feis Ceoil.

The competitions of Thursday were exceedingly interesting, being devoted to the choral competitions of the Commercial Choirs (mixed voices, six entries, and male voices, two entries), the members of each choir being boná fide employes of the firm in whose name the choir is entered. The winners (mixed voices) were (1) Messrs. Monson, Robinson and Co.'s Choir, conductor, Mr. Lowther Campbell; (2) Messrs. Dollard's Printing Works Choir, conductor, Mr. A. Keene; (3) Messrs. Arnott and Co.'s Choir, conductor, Mr. Theodore Logier, Choir, was the Foreman's Choir was the Foreman's Choir and Co.'s Choir, conductor, Mr. Theodore Logier, Choir, was the Foreman's Choir and Co.'s Choir, choir was the Foreman's Choir and Co.'s Choir, conductor, Mr. Theodore Logier, Choir, C The successful male-voice choir was the Freeman's Journal Choir. These competitions are the most important work yet accomplished by the Feis. is only the second year in which prizes have been offered for commercial choirs, but the result so far has been most encouraging. The majority of the choirs displayed really good choral singing, that of the three prize choirs being of a high order. The evening's competitions included ladies and mixed choirs (for choirs which had not before won prizes at the Feis). successful ladies' choirs were (1) Mr. Loretto's Choir, Sligo; (2) Loretto Abbey, Dalkey, conductor, Mr. S. S. Myerscough; highly commended, the Dublin Laundry Co.'s Choir, conductor, Mr. R. O'Dwyer. The successful Mixed choirs were (1) Mr. Loretto's Sligo Choir; (2) the Thomastown Musical Society, conductor, Mr. A. Ranalow. The enterprise of these two choirs in coming such long distances to compete is most praiseworthy—Sligo being 134 miles, and Thomastown, co. Kilkenny, 90 miles from Dublin.

On Friday, in the Ladies' Choirs, Division I., the highest class (eight entries). The prizes were won by the Irish Ladies' Choir, conductor, Madame Cosslett-Heller; Dublin Glee Singers, conductor, Mr. Joseph Seymour; and Loretto Abbey Choir, Rathfarnham, conductor, Mr. S. Myerscough.

At the evening orchestral competition the successful

orchestra was also that of Loretto Abbey, conducted by Mr. S. Myerscough. This band is almost entirely composed of the young lady pupils of that Institution.

The prize-winners in vocal and instrumental solos competitions are too numerous to mention. The judges greatest possible assistance to future advancement. To put it plainly, false intonation was rampant and forced and Mr. Franklin Taylor (pianoforte).

THE ROYAL CHORAL SOCIETY.

The first production of Sir Hubert Parry's Symphonic Ode 'War and Peace' on April 30 at the Albert Hall is a distinctive event in the annals of the Royal Choral Society. Written expressly for this Society, its chief strength as will be surmised lies in its choruses, and these are so virile that there results a composition that should travel throughout the length and breadth of the land; for the music is thoroughly singable, and possesses the directness of utterance and exuberance that always appeal to choral organizations. The libretto, written mainly by Sir Hubert Parry himself, and with no small literary skill, voices not only the sentiments engendered by the late war, but also expresses the feelings which must ever be paramount when nations forsake sweet reasonableness for the sword. The opening chorus 'Strike now' at once arrests attention, and the Marching Song of Peace is a fine example of choral-writing, but the most beautiful portion is the Dirge 'Blow trumpets, solemnly, sadly blow,' in which dignity, tenderness, and manly resignation are impressively expressed in music in which there is the salt of tears. The bass solo, as dictated by the spirit of the text, is declamatory in style, but the tenor number 'After tumult, rest' is essentially lyrical in character and is very melodious. The beautifully written quartet is a memorable number, and some brilliant effects are produced in those portions in which the soprano soloist sings above the chorus parts.

The soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. William Green and Mr. Andrew Black, all of whom sang very finely. It is scarcely necessary to add that the choristers were manifestly determined to do their best under the energetic direction of the composer, who was twice recalled to the platform

at the close of the performance.

The evening's music terminated with Mendelssohn's 'Hymn of Praise,' conducted by Sir Frederick Bridge.

THE ROYAL OPERA.

Apart from the performances of the Ring (noticed separately) there is little to place on record up to the time of going to press. The season proper began on the 4th ult. with Wagner's 'Lohengrin,' in which Madame Bolska made her debut here as Elsa, but with qualified success. Herr Kraus was acceptable in the name part, and Herr Müller and Fräulein Reinl created a favourable impression respectively as Telramund and Ortrud. Herr Lohse conducted with his usual skill, but it was noticeable that he did not keep his orchestra as much in subjection to the voices as did Dr. Richter. The first operas, sung in Italian,—'Pagliacci' and 'Cavalleria Rusticana '-were mounted on the 8th ult., and conducted by Signor Mancinelli. In the former Mdlle. Charlotte Wyns made her first appearance in England, but with only moderate success. The other characters were played by M. Salignac, Signor Pini-Corsi, Herr Reiss, and Mr. Laurence Rea, a remarkable mixture of nationalities! The part of Turiddu in 'Cavalleria' introduced another new-comer, Signor Dianni, an efficient if not a remarkable artist. Mdlle. Strakosch embodied Santuzza sympathetically, but the greatest success was achieved by Frau Hertzer Deppe, who appeared as Lolla and showed great vocal and dramatic ability.

The second week of the season was practically a repetition of the first, the only notable event being the extremely vivacious impersonation of Nedda in 'Pagliacci by Frau Frityi Scheff, but the selections for the third week comprised 'Roméo et Juliette,' 'Lohengrin,' 'Rigoletto,' 'Faust,' 'Die Walküre,' and 'Il Barbiere di Siviglia.' The title-parts in the first-named work were respectively sustained by M. Salignac and Madame Suzanne Adams. and a fresh artist of moderate abilities, M. Fassin, from Brussels, made his debut as Tybalt. As Lohengrin, Herr Anthes confirmed the good impression he had made on his first appearance as Siegfried on the 15th ult., and Frau Knupfer Egli as Elsa also increased the highly favourable opinion she elicited on her appearance in the part on the 14th ult., when she took Madame Bolska's place at short notice. It only remains to add that great improvement has been noticeable in the stage management.

THE 'RING DES NIBELUNGEN' AT COVENT GARDEN.

Performances of the 'Ring' were given at Her Majesty's Theatre in 1882 under the direction of Angelo Neumann, and at that time there were Wagnerites and anti-Wagnerites, the latter preponderating. It was a bold enterprise on the part of the German impresario, and carried out with considerable artistic success; financially, however, it was unsuccessful. The results of the three Cycles given last month at Covent Garden under Dr. Richter's memorable conductorship were, however, br. Richter's memorable conductorship were, however, satisfactory in every way. Times have changed: the true worshippers of Wagner have mightily increased in number, and in addition the lip worshippers, who invariably follow art-movement when they find it gaining ground; of these some honestly try to like what they do not thoroughly understand, others merely pretend to do so. Neumann sowed the seed; Richter now reaps a fruitful harvest, towards which, however, by the Richter

concerts he contributed materially.

The second of the three Covent Garden cycles was the most important, for Ternina was the Brünnhilde, Van Rooy, except in 'Das Rheingold,' the Wotan, Van Dyck the Siegmund, while Krause, if not at all points an ideal Siegfried, deserves very high praise. Mention must be made of Fräulein Fremstadt, who appeared for the first time here last season, but having scarcely recovered from illness did not then render full justice to herself; as Fricka she created a most favourable impression both in her singing and acting. Madame Kirkby Lunn sang the Erda music with skill and dignity, and as Waltraute in the 'Götterdämmerung' she displayed dramatic power. Herr Reiss was the *Mime*, and his impersonation of the designing dwarf was clever and characteristic. Traces of Ternina's recent illness were at moments perceptible, but they were at once forgotten; her Brimshilde was unparalleled for heroic grandeur and at times tenderness. The fine new scenery by British artists (Messrs. Harry Brooke, Bruce Smith, Hawes Craven, and W. Telbin) for 'Das Rheingold' and 'Götterdämmerung' was a veritable feast for the eve.

Last, but by no means least, we must refer to the instrumental music. In this Dr. Richter surpassed himself, and the orchestral playing was truly magnificent. The eminent conductor modestly declined to appear before the curtain at the close of the work; but throughout the three Cycles the audience cordially applauded his successive appearances at the conductor's

THE PHILHARMONIC SOCIETY.

At the fourth concert (at the Queen's Hall, on the 14th ult.) the honours were carried off, in spite of important novelties, by the old masters: Cherubini, represented by his splendid 'Anacreon' Overture, Beethoven by his Symphony in A, and Haydn by his Violoncello Concerto in D. The two orchestral masterpieces were very finely rendered under Dr. Cowen's direction, and the solo part in the Concerto was played with beautiful tone and finish, albeit in too modern a vein, by M. Arnold Földesy. An interesting event of the evening was the first appearance in England as a pianist of Mr. Edward MacDowell, one of the most prominent of American composers and Professor at the Columbia Conservatory, New York. He chose to be heard in his second Concerto (Op. 23), which was first performed in England at the Crystal Palace Saturday Concert of April 7, 1900, with Madame Carreño as soloist. The composition is comparatively an early work and shows the influence of the Fatherland, where Mr. MacDowell received the greater part of his musical education. The most pleasing portion is the middle section, written in rondo form, full of vivacity, and furnished with a highly effective part for the pianoforte. The programme was completed with Mr. Frederic Cliffe's Scena 'The Triumph of Alcestis,' originally produced at the Norwich Festival last autumn, when the vocal part was sung, as at the concert under notice, by Madame Clara Butt and conducted by the composer.

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London Concerts. Recitals. &c.

The Handel Society is to be commended for including Sir Hubert Parry's cantata 'A song of darkness and light' at its concert given on the 20th ult., at St. James's Hall, and to be congratulated on the excellence of the performance under the inspiring direction of the com-poser. Miss Agnes Nicholls sang the soprano solos with charm and brilliancy, and the choral and orchestral portions were rendered with spirit and intelligence. The second part of the evening was devoted to Brahms's 'Academic' overture, Humperdinck's cantata 'Die Wallfahrt nach Kevlaar' and his 'Humoreske' for orchestra, all of which were ably given under the baton of Mr. J. S. Liddle, the Society's conductor.

Mr. Julian Clifford showed greater skill as a pianist than as a composer at his orchestral concert on the 6th ult. at Queen's Hall, his playing in M. Saint-Saëns's Pianoforte Concerto in C minor being distinguished by crispness and delicacy of touch. His most successful composition was an Orchestral Suite in D, a work consisting of four movements of bright character. An orchestral ballad and a Concertstück in E minor for pianoforte and orchestra are praiseworthy achievements, but deficient in originality. Mrs. Julian Clifford sang with taste and refinement, and Dr. Cowen and Mr. Dan Godfrey junr. were the conductors.

Mr. Edward Iles deserves the warmest praise for his vocal recitals of songs by living British composers, for our creative artists receive little encouragement to write music of the highest class. On the 2nd ult., at Bechstein Hall, the afternoon was devoted to the best examples by Dr. Frederic H. Cowen, who played the accompaniments, and on the 15th ult. an excellent selection was made from the 'English Lyrics' of Sir Hubert Parry. Many of these are beautiful, and deserve to be far better known. On this occasion Mr. Iles was assisted by Miss Florence MacNaughton, who is gifted with a fine voice and is a student of the Royal College of Music.

Mr. Josef Holbrooke's programme at his second chamber concert at Steinway Hall on the 7th ult. contained some little-known and interesting music, notably his Quintet for Horn and Strings (Op. 43), in which expressive themes are treated in a terse and musicianly manner. A 'Trio Fantasie' for pianoforte, violin, and violoncello by Mr. Alfred H. Barley also deserves praise for its originality of design, and there was much merit in the Pianoforte Sonata (No. 2, in G minor) by Mr. J. D. Davis.

Dr. Wüllner's weekly vocal recitals during the past month at St. James's and Queen's Halls have been greatly enjoyed by admirers of German Lieder, his singing, although deficient in vocal skill, being always dramatic and instinct with keen perception of subtleties,

Signorina Giulia Ravogli, assisted by Madame Alice Esty and Miss Jenny Taggart, and the Leeds Choral Union, conducted by Mr. Alfred Benton, gave a performance in concert form of Gluck's 'Orfeo' on the 18th ult. at St. James's Hall. The Italian prima donna risth uit. at St. James's Hall. The Italian prima donna sang the music of the name part with her wonted intensity, and the choral portions were splendidly rendered by the Leeds choristers, who later in the evening were heard in two sections of Dr. Elgar's 'Songs from the Bavarian Highlands,' and in the finale of Mendelssohn's 'Hymn of Praise.'

The Chaplin Trio at a concert on the 12th ult. at Steinway Hall played for the first time in London a Pianoforte Trio in A minor (Op. 30) by the late Emile Bernard, who died in Paris last year. If the trio is not a great work, it is well written and agreeable music, and excellently interpreted as it was by the Chaplin Trio it gave manifest pleasure. The interest of the evening was enhanced by the singing of Mr. Robert Maitland.

Herr Rudolf Schwintscher concluded a series of four pianoforte recitals at St. James's Hall on the 19th ult. His readings of the classics showed intelligence, but he marred them by indulgence in exaggeration of impassioned great power and purity of tone.

passages. On the 12th ult. he brought forward a sonata in C for pianoforte and violoncello in three movements, of which the second, an expressive adagio, based upon a beautiful melody, proved to be the best. The violoncello part was well interpreted by Mr. Herbert Withers.

Mr. Phillip Newbury reappeared in England after eight years' absence on the 5th ult. at Queen's Hall. His remarkably fine tenor voice has been improved by study and experience in Australia, but he has still somewhat to learn in the subtleties of his art.

A very successful debut was made at St. James's Hall on the 4th ult, by Miss Madeline Payne, a young English pianist, for many years a pupil at the Guildhall School of Music and subsequently of Mr. Michael Hambourg. Miss Payne has yet much to learn, but her playing is distinguished by clearness of phrasing and a vivacity that make it engaging. She gave a second recital on the 18th ult. in the presence of a large audience.

Mr. Frederic Lamond, the Scotch pianist, began a series of four pianoforte recitals at the Bechstein Hall on April 24. His programmes were entirely devoted to the masterpieces of Beethoven, whose music he interpreted in a powerful and virile manner, if somewhat lacking in tenderness and charm.

M. Zacharewitsch, a young violinist, created a very favourable impression on his first appearance in England on the 20th ult. at Bechstein Hall. He played with great assurance and brilliancy, and his readings were most intelligent.

Considerable interest was evinced in the first appearance on the 11th ult. of M. Edwin Grasse, a blind violinist, at the Bechstein Hall. He produced a beautiful tone from his instrument, phrased with breadth and clearness, and played with an intensity of expression which seemed to be increased by his affliction.

The East Finchley and Muswell Hill Musical Society and C. H. Lloyd's 'Hero and Leander' in the New Lecture Hall, East Finchley, on April 30. These works were creditably given with orchestral accompaniment, under the capable direction of Mr. George R. Ceiley. The solo vocalists were Madame Grace Wike, Mr. Henry Turnpenny, and Mr. Arthur Barlow.

Amongst an enormous number of concerts and recitals Amongst an enormous number of concerts and recitals may be recorded the violin recitals of M. Kreisler, on the 9th and 15th ult, at St. James's Hall; M. Hoffmann's pianoforte recitals on the 11th and 21st ult. at St. James's Hall; Miss Kingston Neele's concert at the Salle Erard on the 23rd ult.; Mr. Disraeli's vocal recital, 12th ult., Steinway Hall; and Mr. Meux's vocal recital, 12th ult., Steinway Hall; and Mr. Meux's vocal recital, 13th ult., at Bechstein Hall.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

An Irish Harp Festival on the 8th and 9th ult. had probably more interest for the antiquary than the musician. None of the music performed was out of the usual routine of Irish National melodies. Although full of beauty, these tunes do not seem to lend themselves to the developments with which great composers have glorified and idealized the national melodies of Hungary, Bavaria, Russia, &c. Perhaps it is because the great composer capable of making immortal music out of Irish themes has not yet appeared. The principal instrument used was the Irish harp which, considering its limited capabilities, was really wonderfully fine in tone and expression under the delicate touch of Owen Lloyd and Miss Florence Kerin-to name only two of the performers.

Of the Irish pipes the less said the better, save that they are considerably less excruciating than the Scots variety. Real Irish National dances (solo, duo, and quatuor) varied the performance, and the difficult steps and figures executed by graceful young people of both sexes were really very pretty. An interesting feature on this occasion was the fact that most of the numerous Irish harps used were made in Belfast by Mr. McFall, who follows the best models and produces instruments of

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Several choral concerts have been given in the suburbs. On April 27 the Selby Hill Choral and Orchestral Society on April 27 the Selby Hill Choral and Orchestral Society gave a performance of Cowen's 'St. John's Eve' in the Selby Oak Institute. The principals were Miss Rosina Buckmann, Miss K. Brooks, and Messrs. A. H. Quance, T. E. Davis, and A. E. Walker. The chorus was efficient, and a small orchestra, led by Mr. Wilfred Stratton, was reinforced by Mr. Leonard Lyon at the pianoforte. This was the Society's first public essay, and under Mr. Wumark Stratton's careful direction the and under Mr. Wymark Stratton's careful direction the concert went off well. On April 30 the St. James's Choral Society, Handsworth, gave a concert at the Council House, Soho Road. The programme comprised Harford Lloyd's 'Hero and Leander' and Elgar's 'The Banner of St, George.' The soloists were Miss Aimée Wathen and Mr. Edward J. Lidbury. A miscellaneous selection followed, when the clever young violoncellist Mr. Montague Pollack made his last appearance prior to undergoing a course of study under Professor Becker at Frankfort. Miss Cleobury was the pianist, Mr. E. H. Melling the organist, and Mr. Franklyn Mountford ably conducted.

On April 27 the first choral rehearsal for the approaching Festival was held in the Masonic Hall. Mr. R. H. Wilson, of Manchester, the new chorus-master, had been engaged for some time in testing and selecting the singers. The veteran bass Mr. William Pountney is once more in Mr. Wilson had a great the chorus, vigorous as ever. reception, and if folk feel a little sore at the small part Birmingham is to play in its own Festival there is a conviction that chorus-master and conductor being in complete accord, no falling off will occur this time in the choral work. Bach's Mass in B minor is the first com-

position taken in hand.

The fourth annual meeting of the City Choral Society was held on the 4th ult., under the presidency of the Lord Mayor of Birmingham (Alderman H. Rogers). The concerts have yielded a profit, and encouraged by their success the Society propose to include Liszt's 'St. Elisabeth' in their next season's programme.

A notable addition has recently been made to the organs of Birmingham. The Highgate Baptist Chapel

has now one of the most up-to-date three-manual organs, by Messrs Ingram, Hope-Jones, and Co. The manual compass extends to five octaves, and all the stops go through. Mr. Hope-Jones gave an explanatory lecture to a large audience, and the next evening Mr. C. W. Perkins, the city organist, gave a recital, displaying the powers of the instrument. The choir assisted, and vocal powers of the instrument. solos were given by Miss Rosina Buckmann.

MUSIC IN BRISTOL AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society gave its last concert for the season on April 25, at Colston Hall, and presented Dr. Elgar's 'Dream of Gerontius' and 'Coronation Ode.' Choir and band numbered upwards of 500, Mr. H. Lewis being leader of the orchestra and Mr. G. Herbert Riseley

at the organ. The principal vocalists in the former work were Miss Muriel Foster, Mr. W. Green, and Mr. D. Price. In the latter these were joined by Miss Amy Perry. Miss Adela Verne played M. Paderewski's 'Polish Fantasia,' and was well supported by the band. Mr. George Riseley directed a concert which afforded the utmost

gratification to the hearers.

The second annual choral festival of the Bristol District Psalmody Association was held in the hall of the Young Men's Christian Association on April 29. The Association has a membership of about 400, drawn from choirs at Bath, Frome, Chippenham, Gloucester, and Radstock, in addition to Bristol. Mr. F. Stone conducted the performance, which consisted of anthems and vocal and instrumental solos.

St. John's Choral Society on the 5th ult. gave an interesting concert in the Parish Hall, Redland, under the direction of Mr. A. E. Hill (organist of St. John's Church). The programme comprised Weber's 'Preciosa,' Gade's 'Spring's Message,' and a miscellaneous selection. Miss Edith Evans, Miss Elsie Thomas, Mrs. W. R. Baker, Mrs. E. Linnett, and the Rev. R. M. Wade Smith were the principal vocalists. A small but efficient orchestra was led by Mr. Harold Bernard.

There was a large attendance at Russell Town Congregational Church on the 6th ult., when the Choral Society connected with the district gave a concert. choral portions of the programme, consisting mainly of choruses from Handel's oratorios, were creditably rendered under the direction of Mr. A. J. Rees. Miss Maude England and Mr. F. Frost contributed sacred

A Festival of parish choirs was held in Bristol Cathedral on the 7th ult., the choirs being in connection with the local Church Choral Union. The building was crowded, as in addition to 500 singers—the collective strength of twenty-two choirs—there was a large general congregation. The conductor was Mr. John Barrett, and Mr. Hubert Hunt was at the organ. The last gathering of the kind (under the auspices of the Bristol Church Choral Union) was held in October, 1898. Since then the movement lay dormant, but it has been revived, and it is intended to make the scheme extend to the whole diocese. The Festival was highly successful, and the anthems chosen were very effective. The Magnificat and Nunc dimittis were sung to settings by Dr. G. M. Garrett; and the anthems were Rea's 'My soul truly waiteth still upon God' and Ouseley's 'It came even

The Weston-super-Mare Philharmonic Society, at its concert in the Pavilion at Knightstone on the 14th ult., under the direction of Mr. Edward Cook, of Bristol, gave an excellent rendering of Mr. S. Coleridge-Taylor's 'Hiawatha,' Miss Edith Evans, Mr. Charles Saunders, and Mr. Montague Worlock were the soloists, and there was an orchestra composed chiefly of Bristol players, with Mr. F. S. Gardner as principal first violin. There were about one hundred and fifty in the choir, and the choruses were delivered with capital effect, with the result that the singing evoked much enthusiasm.

MUSIC IN DUBLIN. (FROM OUR OWN CORRESPONDENT.)

The Glee and Madrigal Union on the 2nd ult. gave The Glee and Madrigal Union on the 2nd uit, gave their second and last concert for this season. The Union was assisted by Miss Jose Florac (soprano), Herr Bast (violoncellist), and Signor Esposito (solo pianist). Mr. C. W. Wilson played the accompaniments. On the 6th ult. the University College (Stephen's Green) Choral Society gave a performance of Gadsby's 'Columbus,' under the conductorship of Mr. Robert

Owyer.

The Trinity College Choral Society gave on the 14th ult. a performance of 'Acis and Galatea' and Bridge's 'Forging of the Anchor.' The soloists were Miss Agnes Treacy, Mr. Dan Jones, and Mr. Thomas Marchant. An amateur orchestra lately started in connection with this Society made its debut on this occasion, playing, besides the accompaniments to both works, the B flat Symphony of Haydn, Mr. Charles Marchant conducting.

The Feis Ceoil is noticed separately on p. 405.

MUSIC IN EDINBURGH. (FROM OUR OWN CORRESPONDENT.)

The annual concert of Mr. Winram's Pupils' Orchestra, which took place on April 24, can only be characterized as a brilliant success, and as an achievement on the part of the teacher. Obviously a labour of love, no pains, no care is spared in the training of the young string players who form the bulk of the Orchestra, the result being that in quality of tone, beauty of phrasing, unanimity of bowing, and combined dash and delicacy they leave nothing to be desired. The programme included the C minor Symphony of Beethoven, the 'Don Giovanni' and 'Semiramide' Overtures, pieces by Massenet and

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Brahms, and a charming 'Legend' for orchestra by W. B. Moonie, a young local composer who is doing

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Beautiful and excellent in every respect was the performance of Mendelssohn's 'Hymn of Praise' in St. Mary's Cathedral on April 28, under the able conductorship of Mr. T. H. Collinson. The choral work was admirable, and showed most painstaking preparation on the part of the talented choirmaster. An excellent orchestra, led by Mr. H. Dambmann, combined with the organ in a fine reading of the accompaniments.

The Edinburgh Sunday Society has issued its balance-

The Edinburgh Sunday Society has issued its balancesheet, and shows that during the season it has given twenty Sunday evening concerts and band performances. In addition to the harmless pleasure it has afforded to many, the substantial sum of £86 ros. 5d. has been distributed among certain of the most deserving local

charities

MUSIC IN GLASGOW. (FROM OUR OWN CORRESPONDENT.)

The visit on the 8th ult. of the Joachim Quartet under the auspices of the Choral and Orchestral Union was in all respects a complete success. The better to suit the performance of chamber music in St. Andrew's Great Hall, the management had erected the platform in the centre of the room, and the result was entirely satisfactory. Three quartets comprised the programme, viz., Mozart in G major, Brahms in B flat major, and Beethoven in A minor (Op. 132), and while all three were played in that masterly way one expects from such a combination of artists, the Mozart number met with most general acceptance.

THE LATE MR. JULIUS SELIGMANN.

We regret to record the death of Mr. Julius Seligmann, the doyen of the musical profession in Glasgow, which took place on the 4th ult. Mr. Seligmann was the son of a stockbroker in Hamburg, in which city he was born in His early professional life was spent as a teacher of violin and pianoforte in his native city, and as a member of the Duke of Brunswick's private orchestra. He was also associated with a Musical Festival at Schwerin of which Mendelssohn was conductor. After the great fire in Hamburg in 1842 Mr. Seligmann came to Scotland and settled in Glasgow, where he soon took a leading position as a teacher and conductor. He was the first conductor of the Glasgow Choral Union, and under his baton were given the initial performances of 'Elijah' in Glasgow and Edinburgh. Moreover, he was one of the founders of the Glasgow Society of Musicians, and for fourteen years remained its president. A musician of high attainments and ripe experience, he was also a well-read man in many departments of literature, and the personal charm of his manner and the high tone of his life as a man gained for him not only the affection of his brother musicians, but the respect of the entire community. By his death Glasgow loses one of the few men who can speak at first hand of the early beginnings of musical life in the city. His passing away is mourned by his widow and his only son, Mr. H. A. L. Seligmann, a well-known teacher of singing in Glasgow.

MUSIC IN GLOUCESTER AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

Two successful concerts were given in the Stroud Subscription Rooms on April 23 in aid of funds for a new organ in the parish church. A feature of the afternoon performance was the rendering of several part-songs by the Gloucester Orpheus Society, under the direction of Mr. A. Herbert Brewer. Each item was re-demanded. In the evening the Stroud Ladies' Choir, an organization formed by Mr. Tidman, made its first appearance; and on the 5th ult. the choir gave a successful concert. The ladies showed they had been well trained, and as more confidence is acquired we may expect a more ambitious programme.

The last concert of the season of the Gloucester Choral of the Theoc. Society was as usual generously arranged for by the president, Mr. Joseph Bennett, and proved a great resourcefulness.

attraction. The principals were Miss Perceval Allen, Mr. Ffrangcon-Davies, Mr. James Capener (vocalists), and Mr. Tivadar Nachez, Miss Gertrude Ess and Miss Madeline Payne (instrumentalists). The chorus made one very notable contribution to the programme by a most creditable rendering of Bach's seldom-heard cantata (or part of cantata) for eight voices 'Now hath salvation and strength.' It was performed at the special request of the president, and the choir came triumphantly out of the admittedly severe test.

triumphantly out of the admittedly severe test.

Great praise is due to Tewkesbury in general and to Mr. G. Watson in particular for the good performances of 'Hiawatha's Wedding Feast,' Death of Minnehaha,' and 'Hiawatha's Departure' given on April 30 by the Philharmonic Society. The Society is to be congratulated on giving Coleridge-Taylor's work in its entirety. The soloists were Miss Serpell, Mr. Gwilym Richards and Mr. Montague Borwell, and band and

chorus numbered eighty performers.

The last concert of the season given by the Cheltenham Philharmonic Society on the 20th ult. was of special interest, because there was performed for the first time in this country a legend entitled 'Christophorus,' by Josef Rheinberger. It is written for soprano, tenor and bass soli, chorus and full orchestra. It proved a pleasing work of no great difficulty, and was very well received. Mr. Phillips, the able and energetic conductor, secured a good performance. At the same concert the orchestra played Mendelssohn's 'Hebrides' Overture and Beethoven's Symphony No. 7; and the programme included selections from Elgar's 'Songs from the Bavarian Highlands' for chorus and orchestra. The concert was certainly the best of the season, and there was a large attendance.

MUSIC IN LIVERPOOL AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

The fourth Annual Festival of the Liverpool Church Choir Association occurred in St. George's Hall on April 28, when the huge auditorium was as usual densely This admirably-managed organization, with crowded. its two-fold objective-firstly, 'to promote the practice and study of standard Church music,' and secondly, ' to hold combined Church choir festivals in St. George's Hall'-has made itself a power in Liverpool, and it is not too much to say that it is beginning to have a far-reaching effect not only in the city churches, but in those of the suburbs and district generally. The chorus, as before, was 650 in number, and the soloists were Master Frederick Ashford (Christ Church, Lancaster Gate, London), Mr. Harold Yates (St. Nicholas Parish Church, Liverpool), Mr. Albert Monaghan and Mr. Wm. Dawson (both of York Minster). The programme contained Haydn's motet 'The Arm of the Lord,' Stainer's Te Deum in E flat, Monks's anthem 'The day is past and over,' the Nicene Creed from Gounod's 'Messe Solennelle,' Stanford's Magnificat and Nunc dimittis in B flat, Wesley's beautiful unaccompanied anthem 'O Lord, my God,' and Sullivan's 'Who is like unto Thee?' Mr. H. A. Branscombe is deserving of warm congratulations on the successful accomplishment of his task as conductor. Dr. Peace presided with his usual skill at the organ, while first and second trumpets, tenor and bass trombones and kettledrums were again employed.

The music given in St. George's Hall at the abovementioned Festival of the Church Choir Association was again sung on the 20th ult. by seven other combined choirs. The conductor was Mr. W. Scott, the organist Mr. T. B. Banks, and the venue Holy Trinity Church

Schools, Walton Breck.

The performance under Dr. Richter's direction of Cyril Meir-Scott's 'Heroic' Orchestral Suite No. 2, which occurred in January of last year, induces an interest in any new creation of that young and promising composer, and his incidental music to the recent performance of the Theocritus idyll 'Gorgo and Praxinoë' at University College was marked by considerable art and resourcefulness.

The Liver Choral Society's concert took place on April 23, when the first portion of the programme was given over to a well-balanced performance of Van Bree's cantata 'St. Cecilia's Day,' the soloist being Miss Grace Collins. The chief feature of the second part was a new and pleasing Suite for strings by the Society's conductor,

Mr. J. F. Leopold.

Mr. J. F. Leopold.

A most enjoyable concert was given on the 14th ult. at the College of Music. The chief feature was an admirably blithe performance of Sterndale Bennett's 'May Queen,' with Mrs. Newham, Miss Annie Herriott, Mr. H. Roughton and Mr. William Hopwood as principals, whilst Mr. W. I. Argent conducted with his customary tact. The Birkenhead Glee and Madrigal Society has just concluded a most successful season under the able direction of Mr. Walter Baker. Lately there has been a decided revival in the interest taken in glee-singing in this district.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A very pleasant concert was given by the Norwich Philharmonic Society, under the direction of their conductor Dr. Bates, at St. Andrew's Hall on April 30. Mendelssohn's 'Hebrides' Overture and Beethoven's 'Pastoral' Symphony were well rendered, and Miss Ethel Barns and Miss Mary Noverre played Spohr's Concerto No. 2, in B minor, for two violins and orchestra. Mr. Lane Wilson, who made a welcome first appearance in Norwich, was the vocalist.

The last of the popular Saturday organ recitals, under the management of Dr. Bunnett, was held at St. Andrew's Hall on April 25, when the Mayor and Corporation were present, and the Festival Chorus and Philharmonic Society assisted. Dr. Bunnett's 130th Psalm—Mr. H. Sawford Dye singing the tenor solo—was included in the programme. The attendance at these recitals during the past season has been upwards of 20,000 persons, an

increase of twenty-five per cent.

The report of the last Norfolk and Norwich Musical Festival was presented at a meeting of the general committee held on the 2nd ult. Notwithstanding the fact of its being Coronation year, an increased attendance was again reported, and the gross receipts exceeded those at any Festival for nearly forty years. The balance (£175) was retained towards the expenses to be incurred prior to the next Festival. The committee are to be commended for including works by no fewer than ten British

composers in the programme.

The local musical season concluded with an excellent concert at St. Andrew's Hall on the 11th ult. by Mr. Arthur Bent's Orchestra, mainly composed of lady and gentlemen amateurs, reinforced in the brass and wood-wind department by some London players. Sir Charles Villiers Stanford came expressly to Norwich to conduct his 'Irish' Symphony and Beethoven's Violin Concerto, the solo instrument being played with excellent technique, skill, and refinement by Mr. Arthur Bent. Miss Kate Anderson was the vocalist, and the concert, which ranked as the most enjoyable since the Triennial Festival, concluded with Ponchielli's 'Dance of the Hours.' After the performance Sir Charles Stanford received from the local members of the Orchestra a silver bowl as an acknowledgment of his kindness. Mr. Bent deserves the warmest congratulations for presenting so excellent a programme, and for his services in promoting orchestral music in the district.

MUSIC IN NOTTINGHAM AND DISTRICT. (FROM OUR OWN CORRESPONDENT.)

The East Bridgford Choral Society gave a careful performance of Barnby's 'Rebekah' on April 24. The solos were taken by Miss Gertrude Crisp, Mr. Gwilym Richards, and Mr. William Oaksford; Mr. Herbert Oaksford conducted.

The Mansfield Harmonic Society finished their season's work on April 28, when the chief feature of the programme was Mendelssohn's 'Hymn of Praise.' The soloists were Miss Gleeson White, Miss Ethel Meggit and Mr. Seth Hughes. Mr. R. W. Liddle, organist of Southwell Cathedral, conducted. Haydn's 'Creation' was rendered by the Quorn Musical Society on April 29. Miss Florence Smart Mr. Alfred Page and Mr. Montenge Rosensi Smart, Mr. Alfred Page, and Mr. Montague Borwell undertook the solos, and Mr. Vincent Dearden was the conductor.

At Derby on the 5th ult. Mr. Harold Henry's Orchestral Society concluded its eleventh season with a concert in which the members of the orchestra had the assistance of the Duffield Choral Society, by this means considerably enhancing their attractive programme. The orchestral numbers included Beethoven's 'King Stephen' Overture, Bizet's 'L'Arlésienne' Suite, German's 'Nell Gwyn' Overture, and Cowen's 'Language of flowers' Suite. The soloists were Miss Edith Hayes and Mr. Herbert Gammidge, and Mr. Sydney T. Sadler conducted. The choral numbers included 'The Revels,' from Macfarren's 'May-Day,' and Cowen's 'Bridal' Chorus, besides the chorus to 'Land of Hope and Glory,' in which Mr. Gammidge took the solo.

The Worksop Musical Society, under the direction of Mr. Hamilton White, closed its second season with a performance of 'Elijah' on the 7th ult. The soloists were Madame Moulds, Miss Lilian Payne, Mr. Vincent

Ward, and Mr. John Browning.

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BERLIN.

Dr. Hans Richter, who was invited to take part in the unveiling of the Wagner monument, has written a letter to the committee in which he gives his reasons for declining that invitation. It appears that he is not in sympathy with the scheme: he considers the Festspielhaus at Bayreuth erected by Wagner his real monument; moreover, many details do not meet with his approval. A reply has been sent by the committee expressing a hope that the worthy Doctor will not form any opinion until the details of the inauguration, now being carefully considered, are officially made known. This is not the place to discuss the attitude of Dr. Richter; but it will certainly cause general regret if the eminent conductor who was so closely associated with Wagner, and who directed the first performance of the 'Ring' at Bayreuth, should not be present at the unveil-Felix Mottl for similar reasons has, it appears, also declined the invitation addressed to him.

BRUNSWICK.

The Litolff publishing firm has recently celebrated the seventy-fifth anniversary of its existence, and at the same time the day on which, fifty years ago, the present proprietor, Th. Litolff, became its head.

BUDAPEST.

The Philharmonic Society here was established in 1853. The first concert, which took place on November 20 of that year, was given under the direction of Franz Erkel, the national Hungarian composer, whose opera 'Hunyady Laszlò,' produced in the year 1844, achieved popularity. Wagner's 'Tannhäuser' Overture was performed at the second concert. Many eminent men appeared from time to time as conductors of the Society: Wagner, Liszt, Levi, Goldmark, Strauss, &c. Erkel died in 1893, and his son Alexander, for a time in conjunction with Stefan Kerner, succeeded him, but he died in 1900. At the recent jubilee festival the graves of these musicians were visited immartalles being placed on these musicians were visited, immortelles being placed on them. The festival programmes included a 'Hymn,' a Festal Overture, an Opera by F. Erkel, and a Symphonic Poem, 'Zriny,' specially written for the occasion by Carl Goldmark, and conducted by him; also Beethoven's Choral Symphony.

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The programme of the final concert of the sixty-seventh season of the Musical Union included the choral work Dornröslein by Peter Arnold Heise, a noted composer of vocal music who died in 1879. The cantata in question had not been performed as a whole for twenty years.

Another concert, which took place a few days previously at the Old Fellow Palace, was given for the purpose of raising a fund in order to erect a monument to J. P. E. Hartmann—known in this country as the father-in-law of Gade. Of his music, however, little if any has been performed here. He died in 1900 at the advanced age of 95. The King and royal family, in addition to the Emperor of Germany, were present at the concert. the last of the Palace concerts-now in their eighth season-a cantata by Lange-Müller was revived.

FRANKFORT-ON-MAIN.

The 'Hoch' Conservatorium will celebrate the twentyfifth anniversary of its foundation on the 20th and 21st of the present month. It was opened in 1878, with Joachim Raff as principal, and with an able teaching staff which ncluded Clara Schumann, Julius Stockhausen, and Bernhard Cossmann. Raff died in 1882, and in the following year the present director, Dr. Bernhard Scholz, assumed office. A festival chorus from his pen is to be performed at the great competition of thirty-four choral societies to be held here in the presence of the Emperor on the 2nd inst.; also the choral setting of the poem 'Siegesgesang nach der Varusschlacht,' by Georg Messner, artillery officer at Breslau, which won the prize.

MANNHEIM.

The festival (April 12-14) given to inaugurate the new Festhalle passed off successfully. The correspondent of the Allgemeine Musik Zeitung, however, complains of the medley of the opening programme. It opened with the 'Meistersinger' Overture, played by the combined orchestras of Mannheim and Carlsruhe, after which two songs by Beethoven and Schubert, fine in themselves, seemed to him out of place, and still more so Liszt's Pianoforte Sonata in B minor, although admirably interpreted by Signor Busoni. At one of the chamber concerts five Lieder by Hugo Wolf were sung by Frau Jeanette Grumbacher-de-Jong and Professor Johannes Messchaert, and their inclusion in the programme was most appropriate, seeing that 'Corregidor,' the opera by the late gifted composer, was produced in Mannheim in 1896.

Edvard Grieg during his recent visit to the French capital conducted his 'Peer Gynt' Suite, No. 1, his cantata 'Vor der Klosterpforte,' and other works at the Colonne concert of April 19. There were a few cries of A bas Grieg' from the gallery, a revenge for a somewhat strong statement made a year or two ago by the composer in reference to the Dreyfus affaire, but those cries soon became inaudible in consequence of the cordial applause meted out by the rest of the audience. Composers, as past history shows, would do wisely not to mix politics with music; but the harm done to Grieg in this instance was not serious. He, however, must have taken the hostile cries a little to heart, for in a letter to the manager of the house of Pleyel, in reference to a chamber concert arranged to be given on the 27th ult., he speaks of the joy which he will experience in meeting the Parisian public on a 'scène plus intime après avoir pris contact avec lui au Théâtre du Châtelet.' The Pleyel concert, by-the-way, was very

M. Alfred Bruneau, the composer of 'Le Rêve,' L'Attaque du Moulin,' 'Messidor,' and 'L'Ouragan,' has succeeded M. Luigini as conductor at the Opéra-Comique. M. Massenet's 'Werther' continues to draw large audiences. The première of MM. Bisson and Chaumet's 'La petite maison' was expected at the end of the month just elapsed.

The performances of Berlioz's Damnation de Faust' commenced at the Théâtre Sarah-Bernhardt on the 7th ult. M. Raoul Gunsbourg, who prepared it for the stage, has divided it into five acts and ten tableaux: La gloire; La foi; Le jeu, la boisson; L'amour païen; Terrace, Newcastle-on-Tyne, will give all particulars.

L'amour chaste; L'abandon; La nature; La course à l'abime; Damnation; and Rédemption. M. Pougin in Le Ménestrel describes it as a curious spectacle, but complains that in some of the most effective of the tableaux the ear listens with diminished attention, the eye being so much occupied. Alvarez impersonated Faust, Renaud Méphistophélès, Chalmin Brander, and Madame Calvé Marguerite. Owing to her unfortunate accident however her part was subsequently taken by Mile. Lafargue.

M. Alexandre Guilmant, the distinguished organist, will again give his historical organ recitals at the Trocadéro Palace every Monday afternoon up to July 20.

WIESBADEN.

The four operas 'Oberon,' 'La Dame Blanche,' 'L'Africaine,' and 'Armide' have been selected for the festival performances which take place on the 4th, 5th, 6th and 7th inst. Special adaptations of these works have been prepared for the theatre here.

Miscellaneous.

The annual meeting of the Tonic Sol-fa College was held in the Queen's Hall on the 11th ult., Mr. W. Johnson Galloway, M.P., presiding. A programme of music was performed by a choir of 400 voices from the Henry Purcell Choral Society, the Northern Polytechnic Institute Choir, the Plaistow and Tate Institute Choral Societies, the South London Choral Association, the West Ham Choral Society, and the West London Choral Association, conducted by Mr. Leonard C. Venables. A choir of boys from St. Saviour's School, Walthamstow, was put through an interesting series of tests, one of which was the singing at first sight of a part-song, in the which was the singing at hist signt of a part-song, in the staff notation, written for the occasion by Mr. W. S. Desborough. The annual holiday course for music teachers will be held at the College Buildings, Earlham Grove, Forest Gate, from July 13 to August 11.

The accounts of the Norwich Musical Festival held last autumn show a credit balance of £175, which amount is to be kept in hand. The gross receipts are set down as totalling £5,403 6s. 11d.; the payments, £5,228 6s. 11d. Of the latter, the two largest items of expenditure were: to the principal vocal performers, £1,423 16s.; to the orchestral players, £1,138 15s. gd.; and to the chorus, £463 6s. 3d. The smallest but one item on the debit side of the balance sheet is that of 'musical composers,' who received £47 5s., exactly £9 8s. 6d. more than the doorkeepers and carriage attendants!

Messrs. Bell have in preparation a new Series dealing with the Great Composers, to be uniform with their Miniature Series of Painters.' The following volumes Miniature Series of Fainters. The following volumes have been already arranged: 'Handel,' by Dr. W. H. Cummings; 'Mozart,' by Professor Ebenezer Prout; 'Beethoven,' by Mr. J. S. Shedlock; 'Mendelssohn,' by Mr. Vernon Blackburn; and 'Sullivan,' by Mr. Saxe-Wyndham. The volumes will be illustrated with portraits, facsimiles of MSS., &c., and will deal in a popular manner with the lives and works of the masters.

The annual festival of the Church of England Schools took place at the Crystal Palace on the 16th ult., when Church Sunday School choirs numbering 4,500 children and 500 adults, drawn from 100 London Sunday Schools, gave performances of anthems, hymns, and sacred songs under the direction of Mr. R. J. Mines. Mr. F. W. Belchamber presided at the organ.

The St. James's (Hatcham) Choral Society gave a concert in the National Schools on the 13th ult. under the direction of Mr. A. E. Davies, when Mendelssohn's 'Hear my prayer,' Stainer's 'Daughter of Jairus,' and a miscellaneous selection were performed, including the part-songs 'A Slumber Song,' F. N. Löhr, and 'The Chase,' Edward German.

A meeting has recently been held at Newcastle-on-Tyne to promote a memorial to the late Dr. William Rea, who did so much for music in that city, and to which he devoted the greater part of his life-work (forty years) with unstinted enthusiasm. Mr. J. Dick, 11, Osborne

Country and Colonial Mews.

BRIEFLY SUMMARIZED.

AVR.—The third annual Choir Festival Service of the Presbytery Choir Union was held in Mauchline Parish Church on the 16th ult. Sixteen choirs, comprising 300 voices, took part under the direction of Mr. Henry Graves, Mr. J. Doak presiding at the organ. The anthem was Elvey's 'I was glad.'

Barnstaple.—The Musical Festival Society gave two concerts in the Music Hall on April 22. In the afternoon Elgar's 'Coronation Ode' and a Thanksgiving Anthem 'O praise the Lord' by Dr. H. J. Edwards were performed, the last-named work being given for the first time. The composition is described as possessing much interest and variety and the orchestration as masterly, the work in fact of a conscientious and serious musician. This was conducted by the composer, and the 'Ode' by Mr. J. J. Gardiner, who also directed the orchestra in an excellent performance of Grieg's Pianoforte Concerto in A minor, in which Dr. Edwards displayed great ability as the soloist. The vocalists were Madame Sobrino, Miss Jessie King, Mr. Samuel Masters, and Mr. S. J. Bishop. In the evening, Sullivan's 'Martyr of Antioch' was given. A miscellaneous selection included the new 'Pageant March' of Dr. Edwards, who conducted throughout.

Basingstoke.—The Choral Society gave its second concert this season on April 28, when Mendelssohn's 'St. Paul' was performed. The band and chorus numbered 120 performers, and the solo vocalists were Miss Beatrice Spencer, Miss May Hayden, Mr. C. Starkey, and Mr. Dalton Baker. Mr. Charles Griffiths led the orchestra, and Mr. H. E. Powell conducted as usual.

Bath.—The Orpheus Society gave their annual concert at the Assembly Rooms on April 27, when the programme included a number of glees and part-songs, among which may be mentioned Stainer's 'Bind my brows,' Abt's 'Ave Maria,' Spofforth's 'Come, bounteous May,' Cooke's 'Strike the lyre,' Horsley's 'Come, gentle Zephyr,' and the dramatic chorus by L. de Rille 'The Martyrs of the Arena.' Miss Amy Simpson, Mr. J. Ellis, Mr. Harrison and Mr. C. T. Marriner contributed vocal solos, and Mr. J. W. Duys violin solos. Mr. H. J. Davis conducted.

BATTLE.—The Choral Society gave its second concert on the 7th ult, at the Drill Hall. The programme included Stanford's 'The Revenge,' of which the chorus, assisted by an efficient orchestra, gave a most spirited rendering; and two part-songs: 'The Vikings,' Eaton Faning, and 'A Lullaby of Life,' by Henry Leslie. As the Society has been in existence only a few months, this performance reflected much credit on all concerned. The soloists were Miss Elsie Scruby and Mr. F. G. Langham (vocalists), Miss Alice Allwork (violin), and Mrs. Charles Pigott (harp). Mr. Bertram Weller, organist of the parish church, conducted.

Berkeley.—The Choral Society's second concert of the season was held in the Town Hall on the 6th ult., when 'King Harold' by F. Cunningham Woods was performed, followed by a miscellaneous second part. The solo vocalists were Miss Eveline Gerrish and Mr. C. Eynon-Morgan. The Rev. A. Shankland was solo violin, and Mr. George S. Evans conducted.

BISHOP'S STORTFORD.—The Musical Union gave a performance of Mendelssohn's 'St. Paul' on April 29 in the Great Hall. In the singing of the choruses the choir displayed good attack and much enthusiasm. The solo vocalists were Miss Stanley Lucas, Miss Eleanor Druce, Mr. Harry Stubbs and Mr. R. E. Miles, the soprano being especially successful. Mr. A. Eaglefield Hull conducted.

BRUTON —The Choral Society gave their eighth annual concert on the 9th ult, when the 'Wedding Feast' and the 'Death of Minnehaha' from Coleridge-Taylor's

'Hiawatha' were performed. Both chorus and orchestra acquitted themselves well, and the principal vocalists were Miss Eureta Truscott, Mr. E. T. Morgan, and Mr. F. Aubrey Millward. Miss Heginbotham led the orchestra and Mr. Rowland Hughes conducted.

Calne. — The Calne Musical Society brought its seventeenth season to a close on the 12th ult. by a most successful performance of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and the 'Death of Minnehaha,' preceded by a short miscellaneous part. The chorus sang vigorously and well. The soprano solos—and, in the absence of a tenor, the air 'Onaway! awake, beloved!'—were entrusted to Miss Clara Smith of the Royal College of Music, who threw herself into the music she had to interpret with highly satisfactory results. Mr. Dan Price gave an excellent rendering of the bass solos, and Mr. J. W. Duys, who ably led the orchestra, played the 'Fantasie Caprice' of Vieuxtemps for violin in excellent style and refinement. Mr. W. R. Pullein is to be congratulated upon the success of the concert and the Society he so ably conducts.

Cape Town.—The programme of Mrs. John T. McKay's popular chamber concert in the Dutch Reformed Hall on April 22 included Weber's Quintet in B flat, Schumann's Etudes Symphoniques, cleverly played by Miss Grace Batchelder (Mrs. W. Deane), Max Bruch's Romanze in A minor for violin by Herr Karl Metzler, and the Andante from Goltermann's A minor Concerto for violoncello by Herr Hans Endler. The vocalists were Miss Agnes Whitehead and Mr. D. Keay.

CHESTERFIELD.—The Orchestral Society presented an interesting programme at their concert in the Stephenson Memorial Hall on April 22, under the able direction of Mr. H. N. Biggin. It included Schubert's Symphony in C major (No. 7), a selection from the 'Flying Dutchman,' Tschaikovsky's 'Danses Caracteristiques' and 'Danse des Mirlitons,' Massenet's 'Dernier Sommeil de la Vierge,' and Sullivan's music to the 'Merchant of Venice.' Madame Marriott was the vocalist and Mr. Percy Such solo violoncello. Mr. J. H. Parker led the orchestra.

ELY.—A very successful rendering of 'Israel in Egypt' took place on the 5th ult. The Cathedral Choir, the Ely Musical Society, in addition to singers from Cambridge and Bury, rendered Handel's music with excellent effect to the accompaniment of a full orchestra. The soloists were Miss Evans, Miss Napier (both from the Royal College of Music), Mr. Read (a remarkably good tenor from Trinity College, Cambridge), and the bass duet was sung by two members of the Cathedral Choir. Dr. A. W. Wilson, organist of the Cathedral Choir. Dr. A. W. Wilson, organist of the Cathedral, conducted, and Dr. Alan Gray, of Cambridge, rendered valuable assistance at the organ. The work was preceded by a hymn, collects, and a lesson read most impressively by the Dean. The whole arrangements, with which the Precentor, the Rev. J. H. Crosby, had not a little to do, were carried out most satisfactorily.

Grahamstown.—Mrs. W. Deane gave an historical recital of pianoforte music in the Town Hall on April 4, when her programme included excerpts from the classical composers extending from Orlando Gibbons, Purcell, and Scarlatti to Liszt, Tschaïkovsky and Grieg. The recital was well attended by students and others.

Hanley.—The Hanley Cauldon Vocal Society gave a concert at the Victoria Hall on the 18th ult., when an interesting programme consisting mainly of part-music was provided. It included 'Hymn to Music,' Dudley Buck, 'The Shepherd's lament,' H. Smart, 'Dim-lit woods,' Brahms, 'Weary wind of the West,' Elgar, 'The Lord is my Shepherd,' H. Smart, 'Dirge of Darthula,' Brahms, 'The river floweth strong,' R. Rogers, and 'So saith my fair,' Marenzio. The interest of this programme was enhanced by the fact that several of these part-songs were the test-pieces in which the choir had won the challenge shield at Morecambe on the 2nd ult. Mr. John James was the skilful conductor.

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HERTFORD.-Barnett's 'Ancient Mariner' was per-Hertford.—Barnett's 'Ancient Mariner' was performed by the choir and orchestra of the East Herts School of Music, under the able conductorship of Mr. J. L. Gregory, on April 30. The work received a very adequate rendering, and the soloists were Miss Amy Sargent, Miss Lucie Johnstone, Mr. Harry Stubbs, and Mr. R. E. Miles.

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Horsham.—The Horsham Musical Society gave its last concert of the season on the 13th ult., when Mendelssohn's 'Elijah' was performed in the Assembly Rooms. Miss Maggie Purvis, Madame Himing, Mr. Henry Beaumont, and Mr. Daniel Price were the principal vocalists. The band and chorus numbered no performers, and useful assistance was given by Mr. R. Harris at the organ and by Miss Laura Sapey, the accompanist of the Society. Mr. W. M. Quirke was leader of the orchestra, and Mr. A. P. Whitaker conducted.

ILFRACOMBE.—The Choral Society performed Gaul's ' Joan of Arc' at its final concert on the 5th ult. The choir displayed much animation and excellent expression, and the orchestra contributed materially to the success of the performance. The solo vocalists were Miss Eureta Truscott, Mr. Albert Collings and Mr. Kevern Batten. Dr. G. T. Gardiner conducted.

KESWICK.—Mendelssohn's 'Elijah' was excellently performed by the Choral Society in the Pavilion on April 30. Madame Sadler Fogg, Miss Alice Bertenshaw, Mr. William Wild, and Mr. Cuthbert Allan were the principal vocalists, and valuable help was given by Miss Isabel Pope, Miss Constance Banks, Miss Tyson, and Messrs. Hall and Beadle. The leader of the band was Mr. F. W. Schofield, and Mr. P. T. Freeman conducted.

KETTERING.—The Choral Society gave a successful performance of Mendelssohn's 'St. Paul' in the Victoria Hall on April 28. The choir sang with much spirit throughout, notably in 'Stone him to death' and 'Rise up, arise,' and there was a complete orchestra augmented professionally by London players. The solo vocalists were Miss Maggie Purvis, Madame Amy Dewhurst, Mr. Henry Brearley, and Mr. Henry Bailey. The conductor, Mr. H. G. Gotch, may be congratulated on the success resulting from his labours.

MINEHEAD.—A Festival Service was held at St. Michael's Parish Church on April 22, when Prout's 'Hundredth Psalm' and 'The Heavens are telling' were sung. There was an orchestra numbering thirty performers, and the choir comprised members of musical bodies in Minehead and Alcombe, including the choir-boys of St. Michael's and St. Andrew's churches. Mr. H. T. Gilberthorpe, organist of Dunster Church, presided at the organ, and Mr. Walter Evans, organist of the Parish Church, conducted.

RIPON. - The annual concert of the Ripon and Wakefield Diocesan Training College took place in the Common Room of the College on the 11th ult., when Mozart's 'Requiem' and Cowen's 'Rose Maiden' were sung with full orchestral accompaniment under the direction of Mr. C. H. Moody. The choir—numbering one hundred voices—did brilliant work, and principals and orchestra acquitted themselves with distinction.

SHIFNAL.—The Choral Society gave Mendelssohn's 'Elijah' at the Town Hall on April 20 with a band and chorus of eighty performers. Every credit is due to Mr. Malcolm Alison for the admirable work he has done in training the choir, who sang with much spirit and good expression. The solo vocalists were Miss Alice Porter, Miss Kate Trevor, Mr. T. G. Boulton, and Mr. Frederic Morris, and the orchestra was led by Mr. T. E. Clarke.

STAMFORD.—The recently resuscitated Musical Society gave a performance in the Corn Exchange on the 7th ult. of Mendelssohn's 'Hymn of Praise' and Macfarren's 'May Day.' The choir displayed good tone and excellent precision, and there was an efficient orchestra led by Mr. W. H. Burrows. Miss Florence Robinson of his founding of the Orchestra.

and Mr. G. F. Sands were the solo vocalists. In the interval Mr. Harold Parsons, the conductor, was presented with a silver-mounted ivory baton as a token of appreciation of his enthusiastic work for the Society.

St. Albans.-The Musical Society associated with the St. Albans Congregational Church gave an excellent performance of Gaul's 'Joan of Arc' on April 23. The singing of the choir reflected great credit on their conductor and trainer, Mr. Gordon Williams, and the solo parts were well sung by Miss Agnes Walker, Mr. W. D. Vincent, and Mr. William Burt. Miss Ethel Buttenshaw presided at the pianoforte, and Mr. R. Thompson at the organ.

STOURREIDGE.—A new musical society has been formed recently, under the title of 'The Stourbridge Clef Club.' Its main object is to provide for its members concerts at which chamber music shall receive adequate interpretation by competent professional players, and the opening concert was held in March. At the second opening concert was need in March. At the second concert, held in April, the programme was supplied by Mr. De Jong (flute), Mr. Arthur Cooke (pianoforte), Mr. Montague Pollack (violoncello), and Mr. Walter Lawley, an excellent tenor. Mr. Arthur Woodall accompanied.

SUTTON .- The 'Occasional' Choir of St. Barnabas' Church gave a creditable rendering of Stainer's Cantata 'The Daughter of Jairus' on April 23, whereby the choir showed the results of their excellent training by Mr. Ernest J. Downer. The soloists were Miss Gattrell, Mr. Ford, and Mr. S. Beaumont. Mr. H. Keynes ably presided at the organ. A concert of chamber music was given in the Public Hall on the 6th ult., when the chief features of interest were a Sonata in MS. for Pianoforte and Violin by Wolstenholme, and a Suite for the same instruments by Eduard Schütt, played by Miss Emmie Lord and Miss Daisy Hansell, who also contributed solos for their respective instruments. Mr. Randell Jackson was the vocalist and Miss Louie Brooks recited.

TIMPERLEY.—The Vocal Society gave their last concert of the season on April 27, when Sterndale Bennett's 'May Queen' and a miscellaneous selection were given. The latter included the part-songs 'O my luve's like a red, red rose, by Dr. G. M. Garrett, and Pinsuti's 'Good-night, beloved'; also the march and chorus from 'Tannhäuser.' The performance was conducted by Mr. Mozart Sheaves.

WINDSOR .- The Windsor and Eton Choral Society gave their second concert of the season at the Albert Institute on the 11th ult., when Mendelssohn's 'St. Paul' was performed. The choir sang with spirit throughout, and were efficiently supported by the orchestra consisting of members of the Windsor and Eton Orchestral Society. The solo vocalists were Miss Helen Kirkpatrick, Miss May Hawker, Mr. Wilfred Kearton, and Mr. Campbell McInnes, and the performance was directed by Sir Walter Parratt with his accustomed care and skill.

Worcester.—The Musical Society gave their second concert of the season in the Public Hall on April 21, when the prominent features of the programme were Sir Alexander Mackenzie's cantata 'The Bride,' and Dr. Iliffe's choral ballad 'The Power of Song.' The choir sang with much spirit and excellent expression, reflecting great credit on their trainer and conductor, Mr. W. Mann Dyson. A novelty was forthcoming in Mr. Harold Watt's Orchestral Suite in four movements, which was sympathetically performed by the orchestra conducted by the composer. The music is said to contain graceful and pleasing melody, and the Suite is cleverly orchestrated. Madame Siviter and Mr. G. F. Pardoe were the vocalists, and Mr. W. Henry Dyson played the Introduction and Rondo Capriccioso for Violin by Saint-Saëns.

York.—Mr. T. Tertius Noble has been presented by the members of the York Symphony Orchestra with an old print of York (framed), Cave's 'History of York,' and Halfpenny's 'History of York.' The presentation took place after a rehearsal on the 5th ult, that date being both the conductor's birthday and the fifth anniversary

Answers to Correspondents.

QUIDNUNC.—(1) For glees, not difficult, for two tenors and two basses, try:—'The Chapel' and 'The Sabbath Call' (Kreutzer), 'The long day closes' (Sullivan), 'Maiden, listen' (C. F. Adam), 'Thuringian Volkslied' (Abt), 'Lovely night' (Chwatal), 'The two roses' (Werner), 'Spring's delights' (Müller), 'Come away' (Schäfer), and 'The homeward watch' (Henry Smart). (2) We will endeavour to carry out your suggestion in the matter of the organ specification.

TYMPANIST.—So far as we can discover the orchestral instruments that have entered into the nomenclature of London thoroughfares are the Horn (Horn Park, Lee), the Harp (Harp Lane, Lower Thames Street), and the Triangle, of which there are two, one in Hackney, the other in North Kensington. Trump Street, Cheapside, is the nearest approach to a certain instrument of the brass family.

CUMBRIAN.—The following songs for baritone or bass may meet with your approval:—'The Sword Song' from 'Caractacus' (Elgar); 'English Lyrics,' third and sixth sets (Hubert Parry); 'Don Juan's Serenade' (Tschaïkovsky); 'The Knight's Leap' (Parratt); 'Loyal Death' and 'Unbeloved' (Stainer); 'Rage, thou angry storm' (Benedict); 'Blow, blow, thou winter wind' (Sarjeant).

F. E. S.—Here are some classical songs for a tenor voice:—'Adelaide' (Beethoven); Twelve Songs from the Oratorios (Handel); Twenty Songs for Tenor (Schubert); 'Il mio tesoro' and 'Dalla sua pace' from 'Don Giovanni' (Mozart); 'Lend me your aid,' from 'Irene' (Gounod); 'Onaway! awake beloved!' and 'Sweet evenings come and go, love' (S. Coleridge-Taylor).

C. W. S.—The complete score of Arne's 'Comus' can only be obtained through a second-hand bookseller, but some of the songs have been reprinted in modern editions—especially 'Echoes of olden times,' edited by Miss Mary Carmichael; and Mr. A. H. Brown has arranged the overture for the organ. Two songs, 'By the gaily circling glass,' and 'By dimpled brook' are issued by Moore Auguster.

issued by Messrs. Augener.

J. P.—(1) Each of the first four petitions of the Litany should be sung by priest and choir alternately. (2) No, it is not true that anyone who has passed the degree of Mus. B. can, after the lapse of two years, obtain that of Mus. D. by 'paying f 10 and so escape further examination.' What would the Secretary of the Union of Graduates in Music say to the mere thought of such a thing?

KITTY.—The article by Liszt in the Newe Zeitschrift für Musik to which you refer was on Robert Franz, the song composer. He (Franz) published his Albumblatt for pianoforte—his first and only composition for that instrument, as you say—on his seventieth birthday. We will search for the actual date of the article and send

it to you.

S. P. D.—(1) See Four Duets for two sopranos (or two tenors), by Cherubini, published by Messrs. Novello. (2) We cannot differentiate between the musical examinations at the various Universities in regard to degrees of difficulty. The difficulty is to get a degree. (3) No antiquarian value; you might be able to dispose of it for sixpence, or less.

Rex.—Your old barrel-organ, with the six mechanical figures of wood, the beautifully inlaid case, the mother-of-pearl tablet, which plays eleven tunes, is probably of more interest as a curiosity than value as a marketable commodity. The instrument was doubtless imported from Italy, thus accounting for the Italian and English names upon it, neither of which is known.

F. D.—You are quite right. Strike the G sharp first, and then begin the shake on the A (Chopin's Nocturne in B, Op. 32). As Mr. Dannreuther in his invaluable primer on 'Musical Ornamentation' states: 'Melodic outlines are not to be disturbed.'

Mac.—(1) It is hardly necessary to advise you to act cautiously, but you might spend £100 on 'doing it up' and the thing would then be worth £50. (2) You have not got it quite correctly. It is this: A certain Scotch divine, a Doctor of Divinity, had a fancy for playing the violin; this recreative muse earned him the sobriquet of 'Fiddle, D.D.'

François.—'How could I get good concert engagements?' you ask. The initial difficulty is to get any kind of concert engagement of a remunerative kind. Judging from the shoals of concerts given in London the outlook is not very promising, unless one happens to be a Paderewski, a Kubelik, or a Marie Hall.

S. W. H.—(1) As to the best style of organ pedals this is a matter of fancy, organists and organ-builders being divided in opinion on that point. (2) Mr. L. C. Venables's 'Choral and Orchestral Societies' (Curwen) will help you, though the subject of conducting is practical rather than theoretical.

LEEDS.—Slurs (in music) are often used in a very arbitrary manner. In modern publications they are supposed to represent the finesse of phrasing, but, as in the point raised by you (the triplet), there is often a lack of consistency.

S. S.—"Four-and-a-half" is rather young to begin the serious study of music, though much depends on the general health and natural gifts of a child as to the time at which he should be started on his musical career. We assume your question refers to the keyboard instrument.

G. R.—It is advisable, though not absolutely necessary, to use one side of the paper only in writing music intended for publication, as, in cases of urgency, delay is thereby avoided by permitting the MS. to be distributed among double the number of engravers or compositors.

GUILLIELMUS.—Damp may turn the keys yellow, therefore it is good to keep the lid of the pianoforte open, if not continually, in order that the keys may be exposed to the air. See a valuable little book issued by Messrs. Broadwood entitled 'Information concerning pianofortes.'

Peter.—The only chance of getting analyses of the works you mention would be to procure the programme-books of the Monday and Saturday Popular Concerts containing them. Perhaps Messrs. Chappell & Co. could supply you upon application to them.

J. W.—The Psalms offer the fullest scope for expressive treatment in the chanting thereof. The expression indications in the Psalter you name should be taken in a general sense, and not be rigidly followed without due regard to the sentiment of a particular verse, or verses.

ONE IN DOUBT.—Strictly speaking, the term Diapason normal is a pitch which gives 435 vibrations at 15° Cent. (59° Fahrenheit) for the A above middle C; but it is rather loosely applied to instruments below the high English pitch without complying with mathematical conditions.

H. G. C.—Batiste's Andante in G was originally composed for the organ, and is easily procurable. The various other forms in which it appears are therefore arrangements, or derangements.

CHORAL.—'The Musical Directory' published by Messrs. Rudall, Carte and Co. is the book you require; its cost would not make serious demands upon your purse.

HISTORICUS. — Mr. Fuller Maitland's 'English Music in the Nineteenth Century' (Grant Richards) will probably be useful to you.

Largo.—'How to read music' (J. Curwen & Sons) gives a 'pronouncing list of the names of leading foreign musical composers, performers, and works.'

E. J. D.—So far as we can discover there was not any National Anthem in England, or even in Scotland, previous to that in use at the present day.

F. L. B.—See 'A practical treatise on organ building,' by F. E. Robertson (Sampson Low).

AN OLD SUBSCRIBER.—The voice should be rested, and it may be advisable to consult a reliable throat specialist.

F. H.—We have never heard of the method.

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COMPOSED BY

C. HUBERT H. PARRY.

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THE TIMES.

THE TIMES.

It was far easier to realize and enjoy the beautiful Ode performed for the first time at the Albert Hall on Thursday night than it is to put into words a record of the impression it made. Sir Hubert Parry's music is always straightforward, vigorous, and masterly in design; but he has seldom given us a work so easy to follow at a first hearing, and yet so intricate in the development of its themes as "War and Peace," an ode set to remarkably fine words. . . . the words and music seem to have grown up together, and the first impression, the musical picture of Hate and Pride, is more definitely produced by the prelude for orchestra than by the words sung by the baritone soloist. . . . The texture of the choral writing is amazingly rich; and in the orchestration—so far as it could be properly heard in the Albert Hall—there are numerous touches of genius, notably a reiterated phrase on the horn in an accompaniment to a beautiful passage, "Out of the reach of cares and fears," occurring in the Dirge.

DAILY TELEGRAPH.

DAILY TELEGRAPH.

Written for a choral society, we naturally find in "War and Peace" a liberal allowance of choral music, each chorus dealing independently with its own particular subject, as also do the solos. So far this is the old fashion and, in our opinion, the best fashion. . . . His music is always interesting, often beautiful, and effective in a high degree. This fully appears in the "Peace" section where number after number, by directness of expression and freedom from unnecessary complication, carries not only sensuous pleasure but intelligent conviction. . . The composer excels, as we all know, in elegiac music. He has the touch which calls for tears, and in the present case we are disposed to dwell lovingly upon such tender and sympathetic strains as those of the Dirge, "Out of the reach of cares and fears," of the tenor solo, "After tumult, rest," and of the final essemble, with its long-drawn and touching ending. For these, and others like them, "War and Peace" will live. They plead an exalted argument in the language of beauty, without which all art is worse than a tinkling cymbal.

PALL MALL GAZETTE.

PALL MALL GAZETTE.

Let us at the outset give the composer all words of praise, from a general apart from a distinctive and individualized point of view. His libretto is strenuous and full of determination. He does not attempt to write what Matthew Arnold once called "poetical poetry." His is rather the art of the rhetorician, so far as the words are concerned; and we are bound to add that the same point of view steals into his music. That music is, nevertheless, altogether excellent. . . There is really much genuine emotion in the end of the first chorus, "Strike now." The chorus for female voices, "Be strong, O brothers," is a piece of work that shows Sir Hubert Parry in one of his genuinely exalted moods, in which his really elevated emotion is exactly and precisely related to his profoundly felt technical accomplishment. . . Later, there was a special note of courageous nobility in the chorus, "Hands together"; the tenor solo, "After tumult, rest," is a peculiarly beautiful number, the end possessing a fine and fresh quality of feeling. Towards the end there was an odd little reminiscence of Gounod, which, however, came to be forgotten in the final chorus, which is in the best sense musically significant and sincerely felt.

MANCHESTER GUARDIAN.

Sir Hubert Parry is a master of contrapuntal forms, and in that direction shows his power, especially in the latter part of his symphonic ode. The orchestration is both delicate and rich in colour, qualities which are at once revealed in the lengthy introduction.

GUARDIAN

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GUARDIAN.

The bass solo in the prologue, descriptive of the fallen angels Pride and Hate, joint authors of war, is a lurid and powerful piece of declamation, and its climax at the words "And all the splendid panoply of war," where the swinging march-tune first bursts upon the ear, is a dramatic touch of the finest quality. Admirably expressive, too, is the contraito solo "Aye, let hate and pride conspire," and it is rich in phrases of eloquent and pathetic beauty. Almost the finest section in the whole work is the Dirge; above a slow-moving figure in the accompaniment the chorus sing a series of solemn diatonic chords, then the soprano voice takes up the lament, and the chorus enter once more with a hymn-like phrase, accompanied by a mysterious figure on the horn, the whole passage being most touching in its manly simplicity. . . There is a charming melody at the words, "O for that day when all men's hearts shall beat," which in its outline irresistibly recalls the immortal tune which adorns the last pages of "Blest Pair of Sirens," and on it the composer constructs a short fugato with wholly delightful effect. Then the prayer returns and the words "Grant us thy peace" are softly breathed by alternate quartet and chorus in solemn antiphony. The whole passage is devoid alike of new rhythmic devices and of recondite harmonies, and is a striking instance of the sublime effect that a master hand can produce by the simplest possible means. Speaking of the Ode as a whole, we may point to the striking skill with which the two fundamental motives, in ever varying forms and settings are made to permeate almost every bar of the music, and thus to convey that sense of unity which is so essential to the best works of art.

YORKSHIRE DAILY POST.

The composer has been his own librettist, and while the diction of his poem shows a literary instinct and poetic feeling entitling it to consideration on its own merits, it furnishes also, a might be expected, a fertile and suggestive theme for musical treatment. A very slight acquaintance with Dr. Parry's character enables one to recognise his individuality in the high aspiration towards all that makes for righteousness, and in the love for his fellow men and the optimistic belief in their capacity for goodness that colour the poem. In that it presents a series of moods, even more than a series of pictures, its fitness for a musical setting is obvious. . . The nobility of thought in this Ode may be imagined, even from this hasty summary of its leading features, and this characteristic seems to be reproduced in the music, which is vigorous and masculine, yet tender and sympathetic, and makes one, after perusing it, cager for an opportunity of hearing the work.

opportunity of hearing the work.

BIRMINGHAM DAILY MAIL.

The Ode opens with a lengthy orchestral intrada, containing the chief leading motive which predominates throughout the work. This prelude lends itself to rich orchestral colouring. . . . The chorus that follows the bass song is for male voices, vigorous and stirring, and of virile power. The section "Comradeship" is expressed in a chorus for female voices of great dramatic intensity, and is finely written. The section of the Dirge is a chorus in four parts, with soprano solo, and here the composer shows his majestic and powerful vein that always characterizes his orchestral accompaniments. The final section of the War, the "Home Coming," is eloquently dealt with in a chorus and soprano solo, "Ring the tidings far and wide," full of varied contrast and impressiveness. The Peace section is preceded by an orchestral prelude, after which there is the tenor solo, "After tumult, rest," a truly lyrical and finely-written number, enhanced by delightful harmonic changes. This is followed by a quartet, "Sing the glories of peace," with important solo passages, constructed in a tuneful and captivating manner. The next number is a choral march, "Forward through the glimmering darkness," one of the most stirring sections of the entire work. . . . The Ode concludes with a chorus and quartet, "Grant us Thy peace," in which eight-part writing strongly figures, the accompaniment being built upon the chief motive of the prelude.

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PREFACE.

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This book is intended to meet the convenience of Teachers who wish to record clearly for a pupil's guidance the work to be prepared for each lesson or a series. The column headed "Time" is added for the purpose of indicating the number of minutes to be given to the daily practice of each separate subject. (This column is for the Teacher to fill up.)

A few pages of music paper have been inserted for the purpose of writing out turns, trills, &c., and blank pages have been left at the end on which it is suggested that a list of pieces studied should be kept or other memorands made. The book will be found suitable for students of any instrument.

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